

# NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

New Series (Volume V. Whole No. 118.)

NEW YORK: SATURDAY, APRIL 2, 1881.

Price Ten Cents.

Cards changed as often as desired.

**MISS MAY TURNER-HATCH.**  
At Liberty for Light Juveniles.  
Address this office.

**MISS JENNIE YEAMANS.**  
At Liberty.  
Address MIRROR.

**MISS HELEN VINCENT.**  
Melissa Bedott.  
Haverly's Widow Bedott co.

**MISS ADELAIDE FENELON (Cherie).**  
Leading Business.  
Address this office.

**MISS ALICE CHANDOS.**  
Soubrette and Ingenue.  
Address N. Y. MIRROR

**MISS AUGUSTA CHAMBRES.**  
With Fred Wren's Funny Few.  
Season 1880-81.

**MISS BERTHA WELBY.**  
Leading.  
Address MIRROR office.

**MISS ELEANOR READE.**  
Juvenile Business.  
Address MIRROR office.

**MISS FRANCES KEMBLE.**  
Soubrette Actress.  
Address this office.

**MISS FANNY McNEIL.**  
Address care this office.

**MISS BERTHA FOY.**  
219 West 13th st.,  
New York city.

**MISS ANNIE WAKEMAN.**  
With Robson and Crane, 1880-1881.  
Residence 148 W. Sixteenth st.

**MISS ALMA STANLEY.**  
Leading and Juvenile business.  
Disengaged. Simmonds & Brown.

**MISS ADELAIDE THORNTON.**  
Address this office.

**MISS LILLIAN DE GARMO.**  
Dramatic Reader and Elocutionist. Ad-  
dress TILLOTSON & FELL, Bloomington, Ill.

**MISS JENNIE McCLELLAN.**  
68 Hudson Street, Boston.  
120 East 13th Street, N. Y.

**MISS KATE CASTLETON.**  
With Jarrett & Rice's Fun on the  
Bristol. Address this office.

**MISS LEONA MOSS.**  
At Liberty.  
Address care MIRROR.

**MISS ANNIE L. WALKER.**  
Juvenile Soprano. Leading. Last sea-  
son with Haverly, 1085 Fulton Ave., Brooklyn.

**MISS LIZZIE WALDRO.**  
Juveniles.  
Leadville, Col.

**MISS HELEN A. TRACY.**  
Disengaged.  
Address MIRROR Office.

**MISS IDA COLLINS.**  
Singing or Walking Ladies.  
Address care of C. R. GARDINER.

**MISS IDA E. WHITING.**  
Soubrettes and Burlesque.  
Address 140 Bridgman street, Providence, R.I.

**MISS JULIA BLAKE.**  
Leading or Juvenile Business.  
Address Dramatic Agents.

**MISS LAURA DON.**  
Leading.  
Address this office.

**MISS LINA TETTENBORN.**  
With Tony Pastor's Comb.  
Address this office.

**MISS LOUISE DICKSON.**  
Engaged Season 80-81 with  
"Gentleman from Nevada."

**MISS LOUISE FILMORE.**  
Comedy, Drama or Character.  
Address Agents.

**MISS LOUISE DEMPSEY.**  
Leading Business.  
MIRROR Office.

**MISS LIZZIE PRICE.**  
Leading. Disengaged.  
Address this office.

**MISS MARION LESTER.**  
Leading Juvenile.  
Nip and Tuck combination, 1880-81.

**MISS MINNIE FOSTER.**  
Topsy, with Anthony & Ellis' Comb. 1880.  
Address 388 Main Street, Charle-ton, Mass.

**MISS DEAN McCONNELL.**  
Leading Juvenile, Fanny Davenport co.  
Season 1880-81.

**MISS JOSIE LOANE.**  
Leading Business.  
Address MIRROR.

**MISS JEAN BURNSIDE.**  
Leading Roles.  
Madison Square Theatre, Season 18-81.

**MISS AMY NORTHCOTT.**  
At Liberty.  
Address MIRROR.

**MISS MARIE PRESCOTT.**  
Salvini co.  
Address this office.

**MISS EVA GARRICK.**  
Abbey's Park Theatre.

**MISS MAY STERLING.**  
Juveniles or Boys.  
Address MIRROR.

**MISS NELLIE PECK.**  
Widow Jenkins.  
With Haverly's New Widow Bedott comb.

**MISS HELENE BIRD (ADELL).**  
Leading Business.  
At Liberty. Address MIRROR.

**MISS AGNES HEARDON.**  
On Southern Tour.  
Address MIRROR.

**MISS AMY GORDON.**  
Countess in Ford's Olivette co.  
En route.

**MISS FANNIE FRANCIS.**  
Leading, J. K. Emmet's Company. At  
Liberty April 16, 1881. Address N. Y. MIRROR.

**MISS MARIE GORDON.**  
Permanent Address,  
Victoria Hotel, N. Y.

**MISS LIZZIE CONWAY.**  
Singing Soubrette.  
Address C. R. Gardiner

**MISS DORA LEIGH.**  
Madison Square Theatre.  
Address MIRROR Office.

**MISS HATTIE BAKER.**  
Second Soubrette and Utility. At Liberty.  
243 Congress st., Portland, Me., or this office.

**MISS LILLIAN M. JOYCE AND MR.  
ROLFE ELDREDGE.** Leading Juvenile  
and walking gent, Denver (Cpl.) Opera House

**MISS ANNIE D. WARE.**  
Engaged season 1880-81.  
Address Agents, or 348 Sixth avenue, N. Y.

**MISS IDA GLENN.**  
As Clip, now traveling with Barney  
Macanley's Messenger from Jarvis Section.

**MISS HELEN BLYTHE.**  
Leading Lady. With John A. Stevens'  
Passion's Slave combination. En route.

**MISS LILLIAN LANCASTER.**  
Soubrettes and Light Comed. Lead-  
ing. With Willie Edouin's Sparks co.

**MISS ALICE G. SHERWOOD.**  
Leading Juvenile and Soubrette. At  
Liberty. Address Tremont House, 665 B'dway.

**Mlle. ELISE KRUGER.**  
Premier Dansense Assolnta.  
Address this office.

**MRS. AUGUSTA FOSTER.**  
McCullough comb. As Lady Macbeth,  
Emella, Tullia, etc.

**MRS. E. B. HOLMES.**  
With Jane Coombs Combination.  
En route. Address N. Y. MIRROR.

**MRS. NELLIE ALLEN.**  
First character and comedy old woman.  
Chanfrau combination. En route.

**ME. ADELINA MOTTE.**  
Re engaged as Ruth in Pirates of Pen-  
zance. Season '80-81. Address N. Y. MIRROR.

**MR. GEORGE E. OWEN.**  
General Business Agent C. H. Smith's  
Eastern Circuit, season of 1881-2.

**MR. RICHARD VARNEY.**  
Leading Juveniles.  
Address C. R. Gardiner.

**MR. ALFRED L. SIMPSON.**  
Musical Director.  
With Abbey's Humpty Dumpty season 1880-81.

**MR. LEO COOPER.**  
Scott-Siddons. Season 1880-81.

**MR. C. C. REEVE.**  
Treasurer Niblo's Garden Theatre.  
J. H. Haverly, Proprietor and Manager.

**MR. C. A. McMANUS.**  
Address 421 N. Eighth Street, Phila.

**MR. C. G. CRAIG.**  
Stage Manager and Leading Heavy Sup-  
port Charlotte Thompson. Address MIRROR.

**MR. CHARLES HARKINSON.**  
Address MIRROR. Mca.

**MR. DONALD HAROLD.**  
Baritone and Comedian.  
Address MIRROR office.

**MR. HARRY ALLEN.**  
First tenor and comedian, comic opera.  
At liberty. Address this office.

**MR. EDWIN F. THORNE.**  
Address Agencies.

**MR. GEORGE C. DAVENPORT.**  
With Samuel Piercy's Legion of Honor  
co. Address care MIRROR.

**MR. JOHN W. ARCHER.**  
with John T. Raymond company. Season 1881

**MR. JOHN J. LEONARD.**  
Leading Business.  
Disengaged Season 80-81.

**MR. JACQUES KRUGER.**  
Comedian and Stage Manager.  
Willie Edouin's Sparks Co.

**MR. LESLIE GOSSIN.**  
Leading support to Annie Ward Til-  
fany 1880-81. Care C. R. GARDINER.

**MR. MAURICE STRAFFORD.**  
Boston Museum. Season 1880-81.

**MR. MARCUS MORIARTY.**  
Leading Heavy.  
Nip and Tuck combination, 1880-81.

**MR. FRANK WILLIAMS.**

**MR. JOHN J. SULLIVAN.**  
With Bartley Campbell's  
Galley Slave Company. Season of 1879-80.

**MR. MYRON CALICE.**  
With Jarrett & Rice's Fun on the Bristol  
Address this office

**MR. CHARLES J. THOMAS.**  
Walking Gent.  
Address this office.

**MR. GEORGE MORDAUNT.**  
Jane Coombs' company 1880-81.  
Care C. R. GARDINER.

**MR. LOUIS H. HAYWOOD and JOSIE  
ROBINSON.** At Liberty.  
Address MIRROR Office.

**MR. AND MRS. FELIX MORRIS.**  
(Florence Wood.) Comedian and Soub-  
rette. With Fanny Davenport this season.

**MR. HARRY FARMER.**  
Musical Director. At Liberty.  
Late Haverly's, Chicago. Address this office

**MR. LEONARD S. OUTRAM.**  
With Kate Claxton. En route

**MR. HENRY LEE.**  
Leading Support.  
Fanny Davenport.

**MR. MARK SMITH.**  
Baritone.  
Jarrett's Cinderella Combination.

**MR. HARRY D. GRAHAME.**  
Re-engaged for Season 1880-81  
With Oliver Doud Byron.

**MR. CHARLES H. KIDDER.**  
With Mr. John McCullough. Season  
1880-1881.

**MR. ERNEST BARTRAM.**  
Old Man. Eccentric Comedy Character.  
No 1513 Vine street, Philadelphia.

**MR. L. F. LAWRENCE.**  
Tenor.  
Address MIRROR.

**MR. PHILIP BECK.**  
Theatre Royal, Drury Lane,  
London, Eng.

**MR. E. H. STEPHENS.**  
Eccentric comedy and old man.  
136 East Twelfth street.

**MR. W. D. MARKS.**  
Pirate King, D'Oyly Carte's Co.  
En Route. Address 302 E. Ninth Street.

**MR. JAMES ARNOLD MORRIS.**  
Address MIRROR office.

**MR. W. L. BOWRON.**  
Musical Director.  
Haverly's Fifth Avenue Theatre.

**MR. FRANK HAYDEN.**  
Primo Tenore, with Corinne Opera Co.,  
Season 1880-81.

**MR. J. H. ANDERSON.**  
Asst. Manager and Treasurer  
English's Opera House, Indianapolis, Ind.

**MR. CHARLES PUERNER.**  
Musical Director,  
Niblo's Garden, N. Y.

**MR. HARRY COURTAINE.**  
At liberty.  
Address MIRROR.

**MR. BONNIE RANNELLS.**  
Hans in Prairie Wolf.  
With Buffalo Bill, traveling.

**MR. JAMES O. BARROWS.**  
Elder Shadrach Sniffles.  
Haverly's Widow Bedott co. Season 1881.

**MR. GEORGE MORTON.**  
With Fanny Davenport.  
Address New York MIRROR.

**MR. SEDLEY BROWN.**  
Sam'l of Posen Combination  
En route.

**MR. H. J. EAVES.**  
Costumer. The leading one in America.  
63 East 13th Street.

**MR. HARRY IRVING.**  
With Buffalo Bill. Season 1880-81.

**MR. FRANK OAKES ROSE.**  
Juvenile, Leading, Eccentric and Light  
Comedy. Agents or 91 Cathedral st., Montreal.

**MR. GEORGE PURDY.**  
Musical Director and Stage Manager  
Evangeline comb. Address MIRROR.

**MR. OGDEN STEVENS.**  
Leading Man New Opera House,  
Denver, Col.

**MR. J. F. BRIEN.**  
With John A. Stevens' Passion's  
Slave combination. En route.

**MR. HARRY MACK.**  
With Agnes Herndon party.  
Address MIRROR.

**MR. JOHN H. BILLER.**  
Musical Director, arranger. At liberty.  
Tripp Music House, 161 4th av., Louisville, Ky.

**MR. THEO. BENDIX.**  
Musical Director with J. K. Emmet. At  
liberty April 16. Address MIRROR Office.

**MR. D. R. YOUNG.**  
As Raymond Drew,  
Joseph Murphy's



JOSIE LOANE.

**MISS NELLIE JONES.**  
Leading Juvenile and Soubrette. At  
Liberty. Address 81 Lafayette Place, N. Y.

**MISS CHARLOTTE ADAMS.**  
Marie in Bigamy. Standard Theatre.  
Parts requiring foreign accent. Ad. MIRROR

**MISS REGINA DACE.**  
Juveniles.  
Address Agents.

**MISS CASSIE TROY.**  
Season 1880-81.  
M'iss Combination

**MISS HATTIE RICHARDSON.**  
With Blanche Roosevelt's Opera Co.  
Union Square Theatre, N. Y.

**MISS ANNIE MORTIMER.**  
Re-engaged with Maggie Mitchell's Co.  
Season 1880-81.

**MISS ELMA DELARO.**  
Address,  
327 West 29th Street, N. Y.

**MISS LOUISE MULDER.**  
Geraldine in My Geraldine.  
Season 1880-81. Address MIRROR office.

**MISS CARRIE McHENRY.**  
With Sol Smith Russell's Company.  
Season 1880-81.





"The play's the thing,"—HAMLET.

Monday night at the Fifth Avenue, John E. Owens in *That Man from Cattaraugus* had everything in his favor so far as the front of the house was concerned, but everything against him behind the curtain. A good-sized audience, largely composed of friends and old admirers of the once famous comedian, assembled with a premeditated resolve to receive his every effort with the utmost sympathy. Never before had the newspaper men felt more kindly disposed toward a returned favorite, and it only needed a slight exertion on Mr. Owens' part to turn the affair into a genial success. The result, however, was disastrous, and although out of respect to the star the audience remained in their seats until the conclusion of the piece, there was a feeling of intense dissatisfaction portrayed on every countenance.

To begin with, Mr. Owens was handicapped by a bad play. We do not understand how he could have built hopes of a favorable nature on a composition that is too evidently the work of a novice at playwriting. The materials of the story are not only old, but they are badly handled. The motif of a brother's love and sacrifices, on which the plot (which we have published) hinges, is ludicrous in its result rather than pathetic, as the adapter intended. The dialogue is loose, disjointed and commonplace, and there are few if any funny lines in the piece. How Mr. Owens, who tried it in San Francisco some time ago at the California Theatre, could have imagined that an *ella podrida* of this character would stand even a ghost of a chance in the Metropolis, is more than we can understand. The errors and faults of the adaptation are so numerous as to defy minute mention; and the production, so far as its relative importance is concerned, does not merit extended notice.

Mr. Owens was not himself Monday night. The cordial welcome he received did not put him on his legs, and as the piece progressed he became worse and worse. His memory seemed to play him false, and he halted, stammered and occasionally came to an abrupt standstill in the midst of his lines, in a manner that was absolutely painful to the spectator—whose pity was thereupon aroused. The lapses in Mr. Owens' speeches—which form a great part of the drama—made *That Man from Cattaraugus* more disjointed and incoherent than it really is, and his whole performance was a very melancholy affair that deserves our genuine commiseration.

The company, generally speaking, was in keeping with the star. F. S. Hartshorn played a whining, wearisome old man with a conscientiousness that was commendable, if it was trying to the audience. To George Parkes belongs the line of business known as "fops." As Edgar Livingston "of the Bon Ton" he was an inane nonentity. Joseph Arthur was slightly funny, a la Frank Bush, as Solomon Stockman, a Hebrew broker. Edward Powell, W. S. Harkins, Russell Bassett and Oliver Wren call for no especial mention. They all had miserable parts.

Virginia Buchanan as Mrs. Adolphus Trueman was painstaking and satisfactory. Frankie McClellan as Rose Trueman was wretchedly stupid. Miss Georgia Knowlton, a remarkably pretty young lady, who made her debut on the New York stage, was very good indeed as Ellen Trueman, playing the part with ladylike grace and investing it with the necessary *hauteur*. Her toilettes were tasteful and becoming. Marie Bates was acceptable as Mrs. Trueman. It would be unfair to criticize the company as harshly as they would seem to deserve, since they were all more or less runned by their parts. We will let pass the shabby old scenery that the management provided and the Eighth Ward roughs who figured as guests at the banker's *fete*—these were minor accompaniments to a big fiasco.

Tuesday night a representative of *The Mirror* dropped in at the Fifth Avenue for a few moments. He was surprised at finding the comedy going with a dash that the night before would have seemed impossible. Owens was in a better sort of spirits than the previous evening, and he acted with considerable effect. There is some talk of putting up Dr. Clyde, or Solon Shingle and The Victims next week, but if business warrants, *That Man from Cattaraugus* will be kept on for the original period of three weeks.

Without expecting it we were rewarded for our visit to Wallack's last Thursday night with one of the most delightful performances of the season. The theatre was not full of people, but those that were there were full of satisfaction. *Old Heads and Young Hearts* is one of the best specimens of the plethora of comedies that Boucicault has from time added to the stage literature of the day. It is thoroughly English in its atmosphere, yet it is not too English for our American lungs. We can breathe it with pleasure and benefit. The dialogue is well written, in vigorous, well-chosen language, but although there is scarcely a superfluous line in the whole five acts, there is very little

crispness or freshness about it. We are such doubters of Dion's possessing the least tinge of originality in anything, that we are disposed to accept nothing from his pen without looking up its source. His plays resemble rivers in one respect. Their origin can always be traced to some little foreign spring or lakelet, and we fancy that the source of *Old Heads and Young Hearts* may be discovered by the painstaking explorer some where up among the hills of Germany or France. But whether the comedy originated in the mind of Dion himself or in that of some obscure Herr Schmitt, or Monsieur Smeek, it matters little now. Sufficient for the audience of to day that the piece is as charming as it is entertaining.

The revival of this comedy is always welcome, because it brings to the fore John Gilbert in one of his very best parts. His acting as Jesse Rural is an interesting study to the observer. It is beautifully conceived, and the author owes a debt of gratitude to the actor for giving the character a roundness, a delicate shading that he probably never dreamed could distinguish it. The garrulous innocence of the well meaning, blundering, dear old man, forms a picture that is not without a taint of pathos. Mr. Gilbert played with delightful effect, and he was rewarded with several hearty recalls after his best scenes.

Osmond Tearle, as Littleton Coke, gave a straightforward, manly representation of the part. We should not have objected to a little more embellishment in the way of small points of "business," but even lacking these it was a good performance.

Colonel Rocket in the hands of Harry Edwards was as pyrotechnic and explosive as a bundle of fireworks. Mr. Edwards is a wonderfully versatile artist. An actor who can play successfully the range of parts assigned him at Wallack's deserves such a compliment. He acted with great spirit, and was favored with a couple of calls.

After his failure as Bob Acres we were glad to see William Elton score a decided hit as the other Bob of Boucicault's comedy. It was an extremely funny piece of acting that elicited frequent applause. His make-up was capital.

Gerald Eyre's country dialect was rather shaky but he played Tom Coke very well—so well in fact that in the last act after Lady Alice had "muttered" him in truly conscientious fashion, he was surprised, on delivering a speech in excellent style, at receiving two genuine rounds.

Dan Leeson made a satisfactory Earl of Pompton.

Wilmot Eyre's Lord Charles Roebuck was lacking principally in stature.

Rose Coghlan did not act as well as usual as Lady Alice. She seemed artificial and half hearted in her work. The part is only a fair one—moulded in the same form with Lady Gay Spanker—and its possibilities are limited to the scope of a fair actress. Miss Coghlan is more than a fair actress. She is the best young leading lady on our stage. Perhaps it was after a satisfactory contemplation of her abilities that she concluded to slight a part that was so out of proportion with them.

Mme. Ponisi's Countess of Pompton was as dowager-like and portly as was proper and necessary.

Stella Boniface looked and dressed better in the first four acts than we have ever seen her do either before, but she spoiled it all and sent us away oblivious of her early charms by appearing in the last act costumed in a gown and hat that would have shocked a Bowershop girl.

Take it for all in all, *Old Heads and Young Hearts* is the best acted play of the season at Wallack's—not excepting *The Gypsy*. It is a pity that such an admirable performance—which well advertised ought to run a fortnight at least to overflowing houses—should be allowed only five representations.

Tuesday night at Wallack's the delightful performance of *Old Heads and Young Hearts* was succeeded by an equally delightful representation of Sardou's charming comedy—adapted by Palgrave Simpson—entitled *A Scrap of Paper*. We doubt whether, since the first English production of this piece—just twenty years ago at the little St. James Theatre, London, under Alfred Wigan's management—a more thoroughly pleasing rendition of the comedy has been given. A good audience were in attendance, attracted no doubt by the announcement of the reappearance of the actor-manager, and the pretty play went deliciously.

*A Scrap of Paper* has often been done at Wallack's with nearly the same cast as that which illustrated it Tuesday evening. It is a comedy that would enjoy more favor with managers and would be blessed with longer runs did it only possess more substance. Its plots and complications are of the very thinnest order and are scarcely sufficient to fill out three acts. But the dramatist has embellished the foundation of his work with the arts and cunning skill at his command. The dialogue is almost faultless, but we have always objected to the absurd attempts at comedy in the conversations of the Baron de la Glaciere's servants. These should be rewritten or omitted.

Mr. Wallack on his appearance was greeted with the heartiest sort of welcome that lasted some moments. He is particularly acceptable in the character of Prosper Couramont, which is one of his best parts. His conception of Couramont's character is his own—it is not that of the author. Wallack plays him

as a nonchalant, cool-headed cosmopolitan, whose address, like that of one of Dickens' famous creations, is "The World." So far he is right enough. But Mr. Wallack seems to forget that Couramont is a Frenchman, polished in the habits and customs of the *beau monde*, when he crosses his legs, American fashion, and intercepts the heat of the fire while there are ladies of his acquaintance in the room. Such oversights are crimes against good breeding in a French gentleman's eyes. Then, who ever heard a Frenchman talk about *early bling*, when he means to confer *carte blanche* on Suzanne in her hunt for the troublesome scrap of paper? No better do we like to hear a gentleman, who ought to be an authority on orthographical matters, say *com-bat* for *combat*, "par-keet" for "parquet," and *par a-tality* for *par-tality*.

John Gilbert's Brismouche is a good piece of acting. Harry Edwards' Baron de la Glaciere is incomparably superior to Charles Rockwell's; Tommy Jefferson's Anatole is incomparably inferior to N. S. Woods'.

Rose Coghlan's Suzanne was the most brilliant and attractive performance of the evening. She played superbly, and her lines were spoken with a smartness and finish that rivalled her capital acting. It is a characterization that is good enough for any manager to star her with. Effie Germon's Zenobie and Emma Lorraine's Pauline were clever. Stella Boniface and Kate Bartlett were as stupid as usual.

London Assurance is talked of at Wallack's to follow *A Scrap of Paper*. The comedy has not been played in some time at this theatre. Osmond Tearle will be the Charles Courtly; John Gilbert Sir Harcourt; Lester Wallack, Dazzle; Harry Edwards, Max Harkaway; William Elton, Mark Meddle; Rose Coghlan, Lady Gay; Stella Boniface, Grace Harkaway; and Emma Lorraine, Pert. This will be followed by *The World*, which will be produced inside of a fortnight.

Haverly's Fourteenth Street Theatre opened auspiciously this week with the Mitchell Pleasure Party in the reconstructed version of *Our Goblins*, or *Fun on the Rhine*. It is sparkling in action, spontaneous in dialogue, prolific of incident, and musically entertaining to those fond of the light and frivolous. The actors, from long association, play into each other's hands with agreeable *sang froid*, which in a measure obscures the blemishes of text. The humor of the piece is concentrated in Francis Wilson, who has a keen sense of the ludicrous, and makes a success of a part which in other hands would be a failure. His wit is incisive and his humor unctuous, while his stage action would create envy in the breasts of some of our most prominent athletes. William Gill acts as if he were tired of the character. Scintillations of mirth occasionally escape him, yet they are delivered with such gravity that the audience are at a loss to imagine whether he is the low comedian or the juvenile actor of the company. He could create much fun with graceful play in the scene between Eliza Cobb and Silver mine in the first act, but he prefers to sit in a chair and coolly watch the proceedings. Miss Emma Carson proved herself to be possessed of much musical talent. Miss Elinor Deering, as Mrs. Eliza Cobb, was excellent, as was also Miss Barrie as Clarissa. William Forrester made a good fop, and invested his character with much fun, though he might dispense with the ungraceful pastime of standing on his head, which is neither refined nor in keeping with the character. Mr. Norcross made a stoical Major, and sang well. On the whole, the piece is propelled by considerable talent, it has no intrinsic merit, and this is what draws the shakels, which seems to be all that is necessary nowadays.

In the grand catalogue of human attributes charity is essentially one of the pleasantest, although at times the rarest; and as it is inordinately developed in *The Mirror's* breast, along with a tenderness of soul that has made it a sovereignty of virtue and politic goodness in professional appreciation, its exercise must be brought into prominent relief in descending upon the performance of Richelieu at the Windsor this week. To many who witnessed it, however, a charitable review might be construed into irresponsibility of opinion. Be it so; for our own good sense, not to say charity, inspires us with the conviction that to reprobate palpable dramatic depravity sometimes argues uncleanness of reason. Therefore upon the meritorious we must expend our praise, while over the undeserving we will draw the curtain of mildness, trusting that heaven or some other puissant influence may guide their footsteps from the stage, and lead them back to their abandoned fields of usefulness, even though they be the blacksmith's forge, the butcher's block, or the cordage factory. Laboring under the disadvantages which the reader may understand from these remarks, the Richelieu of James O'Neil on Monday night last cannot be called, in whole, an artistic success, nor by any means a failure. Better supported, he would have given a better rendition; but being badly supported, his anxiety of mind over the delinquencies of his brother actors (!) detracted measurably from his generally creditable conception of the grand character. Throughout the earlier scenes Mr. O'Neil maintained a monotonous

composure, as though his thoughts were upon the imminent *contre temps* of the company and not upon his own character; but in the fourth act, goaded to an unmistakable indifference to his weak surroundings, he determined to sink or swim at this particular point, and immediately rose to actual sublimity in the curse scene, developing a power and vehemence in the delivery of the lines, "Around her form I draw the awful circle of our solemn church," that evoked the heartiest plaudits of an admiring audience that would not be satisfied till the curtain was again raised and lowered, and the actor again called before it. The simulation of senility throughout was effectively portrayed by Mr. O'Neil, and the familiar cough not overwrought or unpleasantly prominent, while the decrepit aspect and tottering gait were adjunctive features of a creditable characterization. As Julie de Mortimer Lillian Glover was very acceptable, and in some of the scenes with the Cardinal she gave proof of the advantages she has received at the hands of her illustrious tutor, Edwin Forrest. Let the mantle of charity fall upon the other characters. The stage settings were only mediocre. To-night and balance of week Mr. O'Neil appears as Claude Melnotte and Miss Andrews as Pauline.

Contrary to their published repudiation of Emmet, Poole and Donnelly are playing that erratic individual again at their west side establishment. The audiences have been large.

Fresh the American has only a few nights to run at the Park, and then the frisksome Lotta puts in an appearance for a limited engagement. Fresh is to be married in Philadelphia April 11.

Fred Harvey was substituted for the imported English stick, Brendon, for Billie Taylor at the Standard last Saturday night. He has a sweet tenor, and sings the music admirably, but his acting is no improvement on that of his predecessor. He will be retained in the cast, however, the management recognizing the fact that a bad actor but good singer is much better than a bad actor who cannot sing at all. Business dropped Monday night from the average of \$900 to less than \$600 on account of the heavy counter-attraction of Barnum's show, which materially injured the receipts of all the theatres that night. There is now, however, a margin for such drops at the Standard.

Cinderella at School is duplicating the success of *Needles and Pins*. The more we see of this bright opera with its pretty music, pretty dresses and pretty girls, the more we are charmed with it.

Woman's Love is an undoubted success at the Square—sorry as we are, in the cause of morality, to admit the fact. It has grown steadily in public favor, and is being played to good houses nightly. The Conscience matinees are numerous attended.

Olivette is a success at the Bijou. Mme. Dolaro is doing wonders with the title role. The Voyagers in Southern Seas are having a dreary time of it at Booth's. The theatre is well filled—with paper—nightly.—The Black Crook is ambling along to fair business at Niblo's.—The Mulligan's Silver Wedding will have to be celebrated in golden form presently.

Frawncis.



Probably nine-tenths of our city readers have heard Tony Pastor tell in his own unique way, about "Frawncis who danc'd the lawneers." They will be pleased to learn, therefore, that we are favored by a personal acquaintance with this young person. He paid us a visit last Saturday.

Frawncis is a nobody boy. He is not so old in years as Osmond Tearle, but in point of contemporaneous knowledge of men, things, and especially actresses, he can discount the universe. We should like to describe him to our readers, but our pen cannot do him complete justice. Our artist has tried his hand at reproducing his features, but candidly the result, as seen above, scarcely does credit to the remarkable original. Frawncis

is very loud and "horsey" in his attire. He wears a different checked suit, of the most astonishing cut and pattern, every week in the year. His red ties are the reddest, his silk hat is the silkiest, his crutch cane is the crutchiest, his standing collar is the "stand- ingest" that the wildest fancies of the various manufacturers can originate. Frawncis was waited over from Boston Saturday, and he was blown up into *The Mirror* office immediately on his arrival.

"Just dropped in to see you, my boy, for a few minutes. I'm waiting for an answer from Mamie—you know Mamie, of course?—and I told the messenger to come back here. Don't mind, do you?" and Frawncis smiled an idiotic smile that would have aroused the risibilities of Barnum's Zulus.

"You see," he continued, "Boston is so damned stupid just now I really couldn't endure the crowd, and I ran over for the day. Have you seen Sadie lately?"

We knew Frawncis' habit of addressing actresses by their first names, and so we were not totally surprised by his question. "Sadie who?"

Frawncis gave us a look of supreme wonder, and whisked the dust from his shiny, pointed-toed shoes—with a musk-scented handkerchief, before he spoke.

"Why, you know Sadie—Sadie Bigelow, of course. A awful time she had with Minnie, though, wasn't it? Real rough, you know." "What makes you look so unhappy, Frawncis?" we inquired kindly.

"Cigarettes."

"Ah?"

"Cigarettes. See my lip?" and Frawncis turned that ornament inside out. "Doctor said I must stop smoking or I'd get cancer of the lip. Oh, I used to be a horrible smoker—bunch and a half every day. It's a real sacrifice to give the thing up, but Doctor had to be obeyed, you know. He-he-he-he!" and Frawncis emitted a smothered little sigh and gurgle that in his native city would pass for laughter.

"What's the news in Boston, Frawncis?"

"There's really nothing going on. Its horribly, frightfully, sadly dull, don't you know. I saw Charlie Pattee yesterday. Charlie don't like me, and I'm waiting patiently for him to say something about me in *The Mirror*. I don't know what he'll say, but I'm waiting; waiting real patiently for it," and Frawncis leaned back in his chair and scrutinized us closely to watch the ominous effect of his words, sucking the end of his cane the while.

"You know, my boy, we tell lots of funny stories about John—you know John Stetson of course? John don't say half what he's given credit for; but we boys have our little jokes on him, all the same. Have you heard the latest? No? Well, it was first told about one of our aldermen; but we changed it around, you know, and made—er—made John the hero, do you see? This is the way we tell it: John was chairman of a committee to receive Gen. Grant. The question of a street demonstration coming up, one member suggested that a torchlight procession would be in order. John objected. 'We don't want none,' said he; 'the oil drips over the public and makes a terrible smell and smoke. But I won't object, boys, if you're unanimous on the subject. If you must have torches, get some of them patent Bronchial Torches that I see advertised in the New York papers.' Pretty good, wasn't it? He! he! he!" gurgled Frawncis, growing red in the face and choking with suppressed mirth. Noticing that his anecdote had failed in producing a marked effect, he tried again: "There's another howlingly funny story about John. He was selected as one of a commission to look into the improvements of the Frog Pond and Common—you've heard of our Common, of course! Well, John objected to \$8,000 being expended for four gondolas to swim on the lake. His reasons were asked—'Foolish waste,' said John; 'spend \$4,000 in beautifying the grounds if you like. With the other \$4,000 buy two gondolas—one male and one female. If we don't raise a whole family of 'em before a year is over, I'll wheel every confounded member of this commission in a barrow to the top of Bunker Hill monument and down again.' That's good, too, isn't it?—he, he, he!"

At this juncture a messenger boy arrived. "Here's my answer from Mamie," exclaimed Frawncis.

"The young lady said there wasn't no reply," said the boy.

"All right," said Frawncis, not by any means crest-fallen. Then he whispered, "My boy, can you oblige me with a loan of a quarter. I haven't any loose change about me, and—"

We paid the messenger and bade Frawncis an affectionate adieu.

L. Q. Jeffries, a member of the local bar in Wooster, Ohio, wrote a musket and sword extravaganza for Fred Lyons, the cavern-mouthed comedian, and Miss Hyers, of the Hyers Sisters' combination, during their stay in that city recently. It was accepted and highly complimented by all the members of the company. They were so well pleased that they engaged him to prepare a musical sketch, with end men, comedians and stories. Mr. Jeffries has for several years had a local fame as a comedian, and seems to prefer the stage to his extensive legal duties.

A season of English burlesque is talked of at the Bijou Opera House during the Summer.



## PROVINCIAL.



What the Player-Folk are Doing All Over the Country.

## Notice.

Correspondents must direct their letters to Harrison Grey Fiske, Editor, and in all cases write the word "Correspondence" distinctly across the envelope.

## DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ANNE PEXLEY: Cleveland, 28, week; Dayton, 4; Springfield, 5; Columbus, 8, 9; Pittsburgh, 11, week.

ARABIAN NIGHT COMB.: Grand Opera House, 28, week; Indianapolis (English's) April 4, week.

ARMSTRONG'S COMEDY CO.: Carthage, N. Y., 28, week.

ADA GRAY COMB.: Petersburg, 30, 31; Norfolk, April 1, 2; Richmond, 4, 5.

ANNE WARD TIFFANY: Greenfield, O., 31, April 1, 2.

ANTHONY & ELLIS' UNCLE TOM'S CABIN CO.: Hornellsville, N. Y., 31; Corning, April 1; Penn Yan, 2; Canandaigua, 4.

ARMY'S HUMPTY DUMPTY: Middletown, N. Y., 31; Newburgh, April 1; Yonkers, 2.

BAKER AND FARRON: Nashville, Tenn., 30, 31; Louisville, Ky., April 1, 2; Indianapolis, Ind., 4, 5; Lafayette, 6; Danville, Ill., 7; Quincy, 8, 9; Keokuk, Ia., 11; Peoria, Ill., 12; Bloomington, 13; Milwaukee, Wis., 14, 15; Muskegon, 16; Grand Rapids, Mich., 19; East Saginaw, 20; Bay City, 21; Detroit, 22, 23; Brooklyn, week.

B. W. P. & W.'S MINSTRELS: Milford, Mass., 2; New Bedford, 6; Brockton, 7; Taunton, 8; Lynn, 9; Gloucester, 11; Montreat, 18, three days.

BARTLEY CAMPBELL'S GALLEY SLAVE: Poughkeepsie, N. Y., 31; Troy, 1, 2; Glen Falls, 4; Schenectady, 5; Syracuse, 6; Auburn, 7; Oswego, 8; Elmira, 9; Bradford, Pa., 11, 12; Titusville, 13; Oil City, 14; New Castle, 15.

BARTLEY CAMPBELL'S MY GERALDINE CO.: Columbus, O., 31, 1; Fort Wayne, Ind., 2; Lafayette, 4; Danville, 5; Terre Haute, 6; Indianapolis, 7; St. Louis, Mo., 8, week.

BUFFALO BILL: Bradford, Pa., 31; Elmira, N. Y., April 1; Binghamton, 2; Scranton, Pa., 3; Pittsford, 4; Wilkesbarre, 6; Danville, 7; Williamsport, 8; Harrisburg, 9; Philadelphia, 11, week; Baltimore, Md., 18, week; Wilmington, Del., 20; Columbia, 26; Lancaster, Pa., 27; Reading, 28; Trenton, N. J., 29; Newark, 30, and close season.

BURD'S NEW ORLEANS MINSTRELS: Gardiner, Me., 31; Saco, 1; Biddeford, 2.

BEN COTTON & CO.: Muncie, Ind., 4; Greencastle, 5, 6; Peru, 7; Ottawa, Ill., 8, 9.

BALDWIN'S BRILLIANTS: Fort Dodge, Ia., 30, 31; Council Bluffs, April 1, 2; Omaha, Neb., 4, 5.

BARNEY MACAULEY: New Haven, Conn., 2; Bridgeport, 4; Pittsfield, 5; Springfield, Mass., 6; Holyoke, 7; North Hampton, 8; Westfield, 9; Portland, Me., 11, 12.

COLLIER'S BARKER'S DAUGHTER: Portland, Me., 30, 31; Portsmouth, N. H., April 1; Concord, 2; Manchester, 4; Lawrence, Mass., 5; Lowell, 6; Lynn, 7; Nashua, N. H., 8; Waltham, Mass., 9.

CANTFIELD, BOOKER & LAMONT'S PISAFIRE CO.: Paris, Ill., 31; Decatur, April 1; Clinton, 2; Bloomington, 3.

CHAMPAIN (in Kit): Attleboro, Mass., 31; Chelsea, April 1; Waltham, 4; Brockton, 5; Plymouth, 6; Fall River, 7; Gloucester, 8; Newburyport, 9; Providence, R. I., 14, 15, 16.

CORINNE MERRIMAKERS: Washington, D. C., April 18, week; Baltimore, Md., 25, week; Albany, N. Y., May 2, week.

CHARLOTTE THOMPSON: Minneapolis, 31, April 1, 2; St. Paul, 4, 5, 6; La Crosse, 7; Dubuque, Ia., 8, 9; Clinton, 11; Cedar Rapids, 12; Iowa City, 13; Muscatine, 14; Rock Island, Ill., 15; Davenport, Ia., 16.

DE BEAUPLAN'S GRAND FRENCH OPERA CO.: Chicago, 21, two weeks; Philadelphia, Pa., April 4; Baltimore, Md., 11, 12, 13; Washington, D. C., 14, 15, 16; New York city, 18, three weeks.

DEPIEZ & BENEDICT'S MINSTRELS: Delphos, O., 31; Upper Sandusky, April 1; Findlay, 2; Fremont, 4; Milan, 5; Norwalk, 6; Tiffin, 7; Clyde, 8; Elmira, 9.

DEACON CRANKETT: Lewiston, Me., 31; Augusta, April 1; Watford, 2; Biddeford, 4; Manchester, N. H., 5; Nashua, 6; Lawrence, Mass., 7; Haverhill, 8; Maribeach, 9.

DRAPEL'S UNCLE TOM: Columbus, Ind., 31; Rushville, April 1; Sydney, O., 2; Cleveland, 4, week.

DALY'S NEEDLES AND PINS: Toronto, 30, 31; Montreal, April 1, 2.

DENMAN THOMPSON: Fitchburg, Mass., 31; Greenfield, April 1; Pittsfield, 2; Albany, N. Y., 4; Ithaca, 5; Utica, 6; Rochester, 7, 8, 9; Cleveland, 11, week.

EMMA ABBOTT OPERA CO.: Bradford, Pa., April 7, 8; Titusville, 9; Oil City, 11; Erie, 12; Akron, 13.

FRANK MAYO: New Haven, Conn., 30, 31; Worcester, Mass., April 1; Pawtucket, R. I., 2; Boston, Mass., 4, one week.

FANNY DAVENPORT: Buffalo, N. Y., 23, 24, 25, 26; Rochester, 28, 29, 30; Syracuse, 31; Albany, April 1, 2; Brooklyn, 4, week; Boston, 11, two weeks.

FLORENCE HERBERT COMB.: Quincy, Ill., 28, week.

FORD'S OPERA CO.: Baltimore, 28, week.

FUN ON THE BRISTOL: Utica, N. Y., 31; Syracuse, April 1, 2; Rochester, 4, 5, 6; Buffalo, 7, 8, 9; New York, 11, three weeks.

FREDERICK PAULING: Chicago, 28, one week.

FANNY BUCKINGHAM: Galena, Kan., April

1, 2; Topeka, 4, 5, 6; Kansas City, Mo., 7, 8, 9; St. Louis, Mo., 4, week.

GESEVIEVE WARD IN FORGET-ME-NOT: Baltimore, 28, week; Chicago, April 4, week; Cincinnati, 18, week; St. Louis, 25, week.

GEORGE E. STEVENS' UNCLE TOM'S CABIN: in the coal region circuit for four weeks.

HAYERLY'S EUROPEAN MASTODON MINSTRELS: Boston, 28, due week.

HAYERLY'S NEW MASTODON MINSTRELS: Brooklyn, 28, one week.

HAYERLY'S STRATEGISTS: Virginia City, 29, 30, 31; Carson, April 1; Sacramento, 2; San Francisco, 4, four weeks.

HAYERLY'S WIDOW BEDOTT (C. B. Bishop): Chicago, Ill., 28, one week.

HILL'S ALL THE RAGE: Woonsocket, R. I., 31; Milford, Mass., April 1; Marlboro, 2; Natick, 4; Woburn, 5; Newburyport, 6; Gloucester, 7; Amesbury, 8; Dover, N. H., 9; Rochester, 11; Great Falls, 12; Fitchburg, Mass., 13; Greenfield, 14; Brattleboro, Vt., 15; Keene, N. H., 16.

H. HENRY'S PREMIUM MINSTRELS: Glenn's Falls, 31; Whitehall, April 1; Port Henry, 2; Rutland, Vt., 4; Vergennes, 5; Montpelier, 6; St. Albans, 7; St. Johns, P. Q., 8.

HARRY MINKE'S PAT ROOSEY COMB.: Brockton, Mass., 31; Taunton, April 1.

HOLLOWAY & ALLEN'S MERRY MINSTRELS: Shamokin, Pa., 31; Sunbury, April 1; Millersburg, 2; Mechanicsburg, 3; Carlisle, 4; Newville, 6; Shippensburg, 7; Chambersburg, 8; Green Castle, Md., 9; Hagerstown, 11; Martinsburg, W. Va., 12, 13; Cumberland, Md., 15; Piedmont, Va., 16; Grafton, 18; Clarksburg, 19; West Union, 20.

HOWORTH'S HIBERNIAN: Uniontown, Pa., April 1, 2; Dunbar, 4; Mt. Pleasant, 5, 6; McKeesport, 7; Bradock, 8, 9.

HAPPY CAL WAGNER'S MINSTRELS: Canandaigua, N. Y., 28; Auburn, 29; Waterloo, 30; Seneca Falls, 31; Oswego, April 1; Fulton, 2.

HELEN COLEMAN WIDOW BEDOTT CO.: Niles, Mich., 31; Kalamazoo, April 1; Marshall, 2; Albion, 4; Charlotte, 5; Mason, 6; Portland, 7; Ionia, 8; Greenville, 9; Big Rapids, 11.

J. K. EMMET: New York, 28, three weeks.

JOSEPH MURPHY: Salem, Mass., 31; Brockton, April 1; Gloucester, 4; Clinton, 5; Milford, 6; Lowell, 7; Troy, N. Y., 8, 9. Close there during holy week and open at Grand Opera House, N. Y., 18, two weeks.

JOHN MCCULLOUGH: Memphis, Tenn., 28, week.

JANUSCHKE: Washington, 28, week.

JOHN A. STEVENS' DRAMATIC CO.: Denver, Col., 28, week; Leadville, April 2, week.

JULIA A. HUNT CO.: Richmond, Ky., 30, 31; Stanford, 1, 2.

KATE CLAXTON: St. Joseph, Mo., 4; Atchison, Kan., 5; Leavenworth, 6; Ottawa, 7; Topeka, 8; Wichita, 9.

LAWRENCE BARRETT: Brooklyn, 28, week.

LEAVITT'S BURLESQUE OPERA CO.: Syracuse, 31; Auburn, April 1; Ithaca, 2; Pittsford, 3; Danville, 5; Harrisburg, 6; Lancaster, 7; Wilmington, Del., 8; Reading, Pa., 9.

LEAVITT'S SPECIALTY CO.: Oil City, Pa., 31; Duke Centre, April 1; Bradford, 2; Boston, Mass., 4; Newark, 11, week; New York, 18, week; Brooklyn, 25, week.

LITTA CONCERT CO. (Canadian tour): Peterboro, 31; Whitney, April 1; Cobourg, 2; Belleville, 4; Kingston, 5; Ottawa, 6; Montreal, 7.

MILES' JUVENILE OPERA CO.: Charlotte, N. C., 31, April 1; Salisbury, 2; Raleigh, 4; Greensboro, 5; Danville, Va., 6, 7; Lynchburg, 8, 9.

MITCHELL'S PLEASURE PARTY: New York City, 28, week.

MINNIE PALMER'S GAIETY COMB.: St. Louis, Mo., 28, week; Owensboro, 4; Evansville, 5; Terre Haute, Ind., 6; Louisville, Ky., 7, 8, 9; Richmond, 11; Dayton, 12; Zanesville, O., 13; Canton, 14; Akron, 15; Youngstown, 16.

MCKEE RANKIN (Danites): Milwaukee, Wis., 28, week; St. Louis, Mo., April 1, week; Cincinnati, O., 11, week.

MAGGIE MITCHELL: St. Louis, Mo., 28, week; Owensboro, Ky., April 4; Evansville, Ind., 5; Terre Haute, 6; Louisville, Ky., 7, 8, 9.

MCGIBNEY FAMILY: Medina, N. Y., 31; Albion, 1; Brockton, 2; Victor, 4; Phelps, 5; Penn Yan, 6; Elmira, 7, 8, 9.

M. B. CURTIS' SAM'L O'POSEN: Philadelphia, 4, week; Oil City, 11, three weeks; New York, April 1, three weeks.

MRS. SCOTT-SIDDONS: Trenton, N. J., 31; Newark, April 1, 2; Brooklyn, Haverly's, week of 4.

MARY ANDERSON: New Orleans, 28, week; Vicksburg, Miss., April 4 and 5; Memphis, Tenn., 6, 7, 8, 9; week of 17, rest.

MADISON SQUARE HAZEL KIRKE CO.: Lawrence, Mass., 31.

MADISON SQUARE HAZEL KIRKE CO. No. 2: Detroit, 28, week; Pittsburg, Pa., April 4, week.

MADISON SQUARE HAZEL KIRKE CO. No. 3: Williamsburg, April 4, week.

MAH'S COMIC OPERA CO.: Philadelphia, 28, week; New York City, balance of season.

MR. AND MRS. GEORGE S. KNIGHT: Wilkesbarre, Pa., 31; Utica, N. Y., April 1; Springfield, Mass., 2; Boston, 4, week.

MY PARTNER (ALDRICH & PARLOE): Cincinnati, O., 28, week; Janesville, April 4; Wheeling, 5; Youngstown, 6; Oil City, 7; Erie, 8; Bradford, 9; New York, 11, week.

MME. RENTZ'S MINSTRELS: Galesburg, 31; Keokuk, Iowa, April 1; Quincy, Ill., 2.

MENDELSON'S QUINTETT CLUB: Chicago, 31 and April 1.

MCVEY'S HIBERNICAN: Auburn, 28 and 29; Seneca Falls, 30; Waterloo, 31; Geneva, April 1 and 2; Lyons, 4, 5; Newark, 6, 7; Palmyra, 8, 9.

NICK ROBERT'S HUMPTY DUMPTY: Lowell, Mass., April 7; Providence, R. I., 8, 9.

NEIL BURGESS WIDOW BEDOTT COMEDY CO.: Cleveland, O., 28, week; Buffalo, April 4, 5, 6; Rochester, 7, 8, 9; Brooklyn, 11, week.

OLIVER DOD BYRON: Boston, Mass., 28, week.

ONE HUNDRED WIVES COMB.: Boston, 21, two weeks.

OSBORNE COMEDY CO.: Pottsville, April 1; Ashland, 2, 3; Mt. Carmel, 4; Shamokin, 5; Prof. H. Cook: Harrisburg, 31 and April 1; Norristown, 2, 4; Philadelphia, 5, 6.

ROBSON AND CRANE: Philadelphia, 28, week.

RICK'S SURPRISE PARTY: Hartford, Conn., 31; Providence, R. I., 1, 2; New Bedford, Mass., 4; Salem, 5; Lynn, 6; Manchester, N. H., 7; Holyoke, Mass., 8; Springfield, 9.

RENTZ SARTLEY NOVELTY CO.: Elizabeth, April 4; Paterson, 5; Hudson, N. Y., 6; Troy, 7; Albany, 8; Amsterdam, 9; Tony Pastor, N. Y., 11, two weeks.

ROSHELLE: Mt. Pleasant, Iowa, 31; Burlington, April 2; Ft. Madison, 4; Keokuk, 5, 6; Quincy, Ill., 7; Springfield, 9; St. Louis, Mo., 11, week.

RIAL'S HUMPTY DUMPTY: Opelika, Ala., 31; Atlanta, Ga., April 1, 2; Rome, 4.

RIVE KING CONCERT CO. Ann Arbor, Mich., April 1; Albia, O., 2; Ravenna, 4; Erie, Pa., 5; Dunkirk, N. Y., 6; Buffalo, 7.

SOLDENE COMIC OPERA CO.: San Francisco, 7, four weeks.

SALVINE: New Orleans, 21, two weeks; Mobile, Ala., April 4; Montgomery, 5; Atlanta, Ga., 6; Nashville, Tenn., 7, 8; Philadelphia, 11, week; Boston, 18, two weeks, closing his tour and sail for Italy.

SOL SMITH RUSSELL: New Bedford, Mass., April 1; Fall River, 2.

SNEELAKER'S MAJESTICS: Waverly, N. Y., April 1; Rochester, 2; Auburn, 1; Syracuse, 5; Elmira, 6; Hornellsville, 7; Buffalo, 8, 9.

SULLIVAN'S HIBERNIAN BLONDES: Sterling, 31; Rock Island, April 1; Davenport, Ia., 2.

SALSURY'S TROUBADOURS: Louisville, Ky., 28, week; St. Louis, Mo., April 4; Sedalia, 11; Kansas City, 12, 13; Leavenworth, 14; St. Joseph, 15; Quincy, Ill., 16.

SELINA FETTER CO.: Americus, Ga., 30, 31; Albany, 1, 2; Enola, Ala., 4, 5; Columbus, Ga., 6, 7; Mobile, Ala., 8, 9; Meridian, Miss., 11, 12; Vicksburg, 13; Jackson, 14; Holy Springs, 15, 16; Memphis, Tenn., 18, 19, 20; Owensboro, Ky., 22, 23.

SARAH BERNHARDT: Boston, one week; tour New England cities one week; Philadelphia, one week, and concluding her engagement in this country with two weeks at Booth's Theatre, New York city.

STRASSER & HESS ENGLISH OPERA CO.: Grand Rapids, Mich., 31.

TONY DENIER'S HUMPTY DUMPTY: Philadelphia, 28, week; New York, April 4, week; Williamsburg, N. Y., 11, week.

THOMAS W. KEENE: East Saginaw, Mich., 31; Bay City, April 1; Port Huron, 4, week.

VOKES FAMILY: Boston, Mass., April 4, two weeks.

WILLIE EDGINS' SPARKS CO.: St. Louis, Mo., 27, week; Kansas City, April 4, 5; St. Joseph, 8, 9.

W. E. STOKES: Olympic Theatre, St. Louis, week of April 4; Grand Opera House, Cincinnati, week of April 11; Haverly's, Chicago, week of April 18.

**Boston.**

The event of the past week has been in the production of the Colleen Bawn with the popular Dion Boucicault as Myles. Twenty years ago this play was first brought out at the Boston Museum and had a long and successful run. When produced at that time W. Warren was the Myles; W. H. Smith, Father Tom; Frank Whitman, Danny Man (the best I ever saw); W. Whalley, Kyrie Day; John Wilson, Hardress; G. C. Cunningham, Corrigan; George Whiting, Creagh; Kate Reynolds, Eily O'Connor; Mrs. Farren, Anne Chute; Mrs. Vincent, Shalah; Lizzie Anderson, Mrs. Cregan; Lucia Nettleton, Dacie; Louise Anderson, Catline. The piece has always been a favorite in Boston, and its popularity seems undiminished judging from the crowded and enthusiastic audiences that attended the Museum the past week. It is a good, pure play, and serves to introduce Mr. Boucicault and the supporting company to excellent advantage. Boucicault's conception of Myles was excellent; it had strength and consistency; easy, confident, cool, and made his points tell. He takes care not to over-act or exaggerate the character, while the intonation and pronunciation is uniformly well delivered. Annie Clarke, as Annie Chute, fully realized expectations. She had excellent opportunities for the exercise of her brilliant powers, which she used with consummate ability and effect. Sadie Martinet shows a great advance in her profession, also in her characterization of Eily O'Connor, which was a sweet and pleasing performance. Mrs. Vincent is simply immense as Shalah. This lady has no equal in this line of characters. Mary Shaw was very good as Mrs. Cregan, acting in a meritorious manner. The performance would have been almost a perfect one, excepting that the lady made up young enough to be the sister of Hardress instead of his mother. Mr. Haworth made a splendid Hardup Cregan, being manly, dignified and conscientious. William Seymour deserves great credit for his Danny Mann. Ben Graham was excellent in make-up and action as Kyrie Daly. Alf Hudson as Father Tom played with his usual taste and care. The remaining characters were in competent hands. On Thursday night Suil a Mor for the first time in Boston.

The success of Little Eily at the Globe Theatre a few weeks since induced Manager Stetson to revive the favorite play for another week. As I gave a lengthy notice of the play on its first production my remarks on this occasion must be necessarily brief, as the play is set upon the stage with that accuracy to every minute detail which characterizes the management of this house. The cast remains the same as before with the exception of Mrs. Barry as Rosa, Mrs. Booth as Martha, Amy Ames Mrs. Micawber, T. T. Sullivan Steerpath, Ed. Lamb Uriah Heep, and Frank Little as David. Mrs. Barry grasped all the details of the character of Rosa with skill and made many exactions upon the admiration of the audience and was especially effective in the scene with Miss Cary in the fourth act. Mrs. Booth made a most impressive Martha, her acting in the cathedral scene winning great applause. Amy Ames surprised her many friends in the character of Mrs. Micawber, giving a quaint, original and humorous personation of the character. Ed Lamb was particularly satisfactory as Heep, and J. J. Sullivan made a great deal out of Steerforth, which is at the best a most thankless part. The balance of the cast displayed their usual ability. This week, Haverly's Minstrels.

The Tour Through Switzerland with Emerson, Clark & Daly Brothers (good performers in their own peculiar line), met with poor success at the Boston Theatre, which it certainly deserved, for it is one of the most outrageous absurdities ever inflicted upon the public. How any person could sit through such a performance I am at a loss to tell. Business was very bad and the affair was withdrawn on Saturday night to make room for the great Bernhard.

One Hundred Wives, which was brought out at the Park Theatre on Monday night, has not met with success. The accompanying scenic effects, with fine appointments and mounting, would have helped any play through; but I do not know that even these will achieve success when there is lack of merit. Boston society will not certainly be impressed by the play, nor will the public learn any new truth or receive any moral inculcation or lesson from it. The principal personage in the play, Mrs. McGinley, as represented by Ada Gilman, is in a fine effort, and retains her former reputation as being one of the best actresses in her line upon the stage. DeWolf Hopper, although not an experienced actor, played McGinley with care, ease and discretion. George Drew did not please, and Margaret Cone is a great improvement in the part of the anxious wife. Messrs. Harris, Fitzgerald and Rolf are good actors and favorites in Boston. Their efforts were warmly received. This is the last week of One Hundred Wives. Next week Mr. and Mrs. George

S. Knight in their new play of Government Bonds.

Barlow, Wilson, Primrose and West's Minstrels closed their very successful engagement at the Variety Theatre on Saturday night. The company is a superior one and their performances are refined and deserving of the best of patronage. This week a revival of Olivette. Manager Wentworth feels satisfied that this popular opera will meet with the success that attended its representation when produced here a few weeks since. The cast remains the same with the exception of Henri Laurent and Blanche Correlli, their places being taken by Alfred Wilkie and Mrs. Carter.

The unfading popularity of the Howard Atheneum was conclusively shown by the appearance of the auditorium the past week. The houses here have been good, and much enthusiasm was manifested over the production of a new play by Mr. C. Hoyt of this city, entitled Gifford's Luck, which is, on the whole, a good play of its kind and much better than half the more pretentious efforts that are flooding the country. Frank Wright impersonated the hero with skill and effect. Leonard Bradley as Leslie Gifford acted with spirit and great care. This week Oliver Doud Byron in his new drama of Ten Thousand Miles Away. Kate Byron and an ensemble of twenty artists, including Joseph Banks, Mart Hagen, James Radcliffe and Charles A. Gardner.

Maude Forrester and her trained horse Lightning, in Mazeppa, appears at the Novelty Theatre this week.

The cosy Boylston Museum presents Coleman and McCarty, Annie Hindle, Redmond and Georgie Blake, Belle Clifton, Monumental Quartette, Walter Bray, Fanny Lucelle, James Roche, Emma Marden, etc.

Items: William Seymour is re-engaged as stage manager for the Boston Museum for next season.—Kate Field is in the city.—Jane English has been admitted as a life member of the Forrest Home.—George C. Boniface has purchased a beautiful residence in Scituate, where he will pass the Summer vacation.—Col. Allston Brown was in the city last week.—Frank Mayo appears at the Boston Theatre next week in Streets of New York, supported by a first-class cast.—Lawrence Barrett goes to Europe in June next.—John J. Sullivan plays the Kinchella in the Shaghaun with the Boucicault comb. Frank Carlos and Clara F. Maeder are also in the cast.—The seats for the farewell performances of Salvini have all been sold for upwards of six weeks. The engagement will be one of the most brilliant on record.—Barnum's big show will shortly come to Boston.—George Stetson goes to New York next week to receive the Vokes family, who have arrived there.—Mr. and Mrs. Neil Burgess will pass their vacation at their residence in the Highlands.—Amy Ames has received many flattering notices for her impersonation of Mrs. Micawber.

**Chicago.**

Haverly's (J. H. Haverly, manager): Haverly's Original Colored Minstrels to large houses during the week. There is no doubt that this is the minstrel troupe par excellence. In the matter of hilarity and uproarious jollification they are just a little ahead of any of their white rivals. Haverly's Widow Bedott co. 28th, with C. B. Bishop in the title role.

Grand Opera House (John A. Hamlin, manager): Roland Reed and Alice Hastings in An Arabian Night. The business has continued good throughout the week. This is the first appearance of this play here under its present name and management, although something very like it has been presented before as Haroun Al Raschid. Being the first thing in the way of comedy that we have had for some time that did not run into extravagance and variety, it has been very much enjoyed. As Alexander Sprinkle Mr. Reed presents the character of a too-much mother-in-lawed young Benedict in an exceedingly amusing manner. Alice Hastings as the Wild Rose of Yucatan is so natural that one suspects she is a born circus rider. Ella Wren as Mrs. Weebles, the mother-in-law, made a capital one. I. N. Beers was almost too big a fool as Lafayette Muddle, and the rest of the characters were too unimportant to be worthy of mention. Next week, Frederick Paulding and co.

McVicker's (J. H. McVicker, manager): This house has been occupied during the week by De Beuplan's French Opera troupe. Having come here unheralded by any other information than that they had played a four months' engagement in New Orleans, the Chicago public were at first expectant and prepared to be coldly critical. But now, after one week's performance, the public declare themselves more than agreeably disappointed and charmed. While it is universally conceded, of course, that there are no individual singers who can compare with Mme. Gerster or Miss Cary and some others of the Mapleson troupe, it is generally felt that in the *tout ensemble* no opera has ever been rendered in this city so altogether satisfactorily as by this troupe. Mme. Ambre and M. Tournie in the principal roles have made for themselves unquestionably good reputations. Messrs. Utto, Pellin, Jourdan, Mangé and Rossi and Mlle. Delprato have also distinguished themselves for good voices and dramatic ability. The co. has completely captured Chicago. They will continue with us another week.

Hooley's (R. M. Hooley, manager): Mr. and Mrs. McKee Rankin have occupied Hooley's this week and have had fair houses. The Danites has been so long before the public that it is pretty well worn by this time, and though its success abroad has seemed to infuse a little new blood into it, it is manifest that the Rankins will have to look out for something new with which to keep up the success that has heretofore been theirs. Commendations of English royalty and nobility may be very gratifying to the Rankins, but an American public don't tumble to that sort of racket very much. In fact the rather liberal display of the laurels of that kind he won abroad has rather been taken in dudgeon by some of Mr. Rankin's admirers and driven them off instead of drawing them on. Next week the Comley-Barton co. in Olivette.

Olympic (Z. W. Sprague, manager): Minnie Oscar Gray and W. T. Stephens and his dogs in Swift and Sure have had but a light business this week. As this play has just had a run of a week in the Academy of Music, and as both houses cater to the same patronage, it is not surprising that it has lost its attractiveness. As a drama Swift and Sure amounts to nothing. The olio preceding the drama was exceedingly good, consisting as it did of Lillie Ellis, F. Fleury, Boyd & Sarsfield, Harry G. Lambkin and the Irish Comedy Quartette—Williams, Norton, Collins & Ryan. 28th, Hyde & Beman's variety show.

Academy of Music (William Emmett, manager): The Academy has enjoyed the usual liberal patronage from the West Side population. Addie Rogers and Katie Howard,

supported by George Saebeck and the stock company, have presented a very entertaining little drama, That Boy of Dan's, and these, with the aid of quite a number of very good specialists, constituted a very enjoyable entertainment. 28th, George Saebeck and Effie Johns will appear in Lost in London. The olio will comprise the Clippert Quartette, the Four Shamrocks, Alex. Davis, ventriloquist, Richardson and Young, song and dance, and others.

Items: The annual Elks' benefit occurs 31st at the Grand Opera House and Hooley's Theatre, at which time C. B. Bishop will appear in one act of Widow Bedott, Frederick Paulding will be seen in tragedy, Hyde & Beman will present Muldoon's Picnic, Comley & Barton's co. will give one act of Olivette and a number of others will appear, including John Dillon and Richardson & Young.—The Lingards will be at the Grand Opera House May 9.—C. W. Caddigan, manager of the Grand Central Theatre of Louisville, is here after attractions.—Bliss Whitaker, Haverly's treasurer, takes a benefit April 10. He will no doubt get a rousing testimonial.—Manager McVicker has mounted the pieces presented by De Beuplan's Grand French Opera co. in a beggarly manner this week, much to the disgust of the public.—Sig. Charles Constantine will star at the National in his piece entitled The Dumb Man of the Mountains.—Genevieve Ward is engaged to appear at Haverly's April 14.—R. D. Buch plays Rip Van Winkle at Halsted Street Opera House 28th.—Fannie Wright takes Ella Wren's place in McConnell's Arabian Night co., the latter lady becoming a member of Robson & Crane's co.—Roland Reed will star no more at present. It is said that he prefers an engagement as comedian in a first-class stock co. until he survives the associations obtained on account of his connection with Gulick & Blaisdell's Guaranteed Attractions.

**Philadelphia.**

Robson & Crane in Our Bachelors at the Arch; Tony Deuter's Humpty Dumpty troupe at the Walnut; Mah's Comic Opera co. in Fatiniza and Boccaccio at the Chestnut Street Opera House; Steele Mackaye in Won at Last at the Chestnut Street Theatre; Man and Wife and Jane Eyre at the Museum; Kelly & Ryan's New York Specialty co. and a lot of variety people at the National; Billy the Taylor at the Arch Street Opera House, and a questionable variety show at the Grand Central—this is the bill for the present week at the Philadelphia theatres—not a very startling programme certainly. The Arch caught a large audience on Monday night—the second appearance of Robson & Crane this season, but the first time of Our Bachelors. Nobody will deny that they are funny fellows. Crane takes the more important part of Judge Jowler, who is bitterly opposed to marriage; and the complications arising therefrom are very laughable. Mr. Robson as Mr. Bangle is good. It is welcome enough after the absurd C. L. Davis performance of last week. It is very seldom that Mr. Mendum "gets left," and he filled his galleries last week by a judicious display of regular circus posters in the suburbs. The country people take it all in; and one night he had 1,200 people stowed away in the galleries to see the show in question. This is what saved him.

Steele Mackaye—"the distinguished actor, founder and manager of the New York Madison Square Theatre, inventor of the famous double stage and elevated orchestra, and author of Hazel Kirke," as he announces himself in the bills—has a good co. at the Chestnut in Won at Last. Mr. Mackaye takes the leading part of John Fleming; F. F. Mackaye is cast as John Tracy; Mark Pendleton as Will Tracy; Harry Courtaine as Major Bunker; Clinton Hall as Baron Von Spiegel; Harry Archer as Dr. Sterling; J. P. Curran as Tom Broggs; Belle Archer as Grace Fleming; Louise Sylvester as Mrs. Bunker; Mrs. H. Courtaine as Mrs. Tracy; Helen Ottolenghi as Flora Fitzgibbon, and Mary Harless as Jane. Mr. Mackaye says of the new theatre that is to be built for him in New York that he intends introducing a number of patent novelties and he expects to run it on a sort of co-operative plan—that is, take some of his actors into a partnership after they have earned it. Then he is going to have a kind of benefit fund for aged actors and all that, and if the thing is a success he expects to start a theatre on the same plan in Philadelphia and another in Boston. His present co. he is experimenting with for next season—testing each player's abilities and the line of work he can best fall into. His present play, Won at Last, is better than Hazel Kirke, which, to the Philadelphia mind, doesn't amount to much. It made something of a hit at Wallack's some three years ago. I believe. A very good audience welcomed Mr. Mackaye to the Chestnut on Monday night and were very ready to applaud when there was anything to applaud. The friends of Belle Mackenzie, now Mrs. Archer, were pleased to note a rather marked improvement in her acting. She came into notice in Ford & Zimmerman's co. during the Pinafore craze, but has not been noted for her work since.

Billee Taylor at the Opera House gives way to Mah's Opera co., and Fatiniza was finely rendered on Monday, with Jeanine Winston as Vladimir and Janet Edmondson as the Princess. Boccaccio is to be given the last half of the week. There is lots of fun at the Walnut with the Humpty Dumpty people, and their tricks are very entertaining. Haverly's Mast-dons follow.

The familiar face of William Davidge is again seen at the Museum. He appeared on Monday night in Man and Wife, which is the evening attraction this week. The Museum has got another addition to its co. in the person of Constance Langtry, who appears this week at the matinee in Jane Eyre. The Queen's Evidence will be presented next week. The National has a very clean and attractive variety performance this week, and the Grand Central has a remarkably "tough" one. Some one ought to shut this theatre up. The Mayor has overhauled most of the vicious dens, but he left this, the worst of all. Thatcher & Ryman's Minstrels continue Billy the Taylor to good houses.

Items: Billee Taylor proved such a success that it will be reproduced at the Opera House after a short season in Cincinnati and Chicago. Olivette is also to try again, this time by the Acme co., led by Henry Peakes, William Carleton and Selina Dolan.—Cinderella at School is booked for the Opera House.—Jananachuk fills next week at the Chestnut.—Somebody has got a big whale in a building up Market street and is making lots of money out of it.—Sam'l of Posen is the attraction for next week at the Arch.—The Boston Ideal Opera co. follows, a second engagement.—De Beuplan's French Opera co. opens next week at the Academy, and lovers of opera are preparing for a treat. Whether they will get it or not remains to be seen. The programme as revised up to date



is certainly an attractive one. It includes Les Hugonots, La Juive, L'Africaine, Aida, Robert le Diable and William Tell for the evening performances, and Faust and La Traviata for the matinees. M. De Bezenian says that these operas are to be presented in the entirety and with complete ballets. Everything looks promising for a successful week.—The Legion of Honor is to return to the Walnut. I am glad of it. It is a good thing.

## Cincinnati.

Grand Opera House (R. E. J. Miles, manager): Salisbury's Troubadours brought a profitable engagement to a close 27th. Since the co.'s last appearance here, Helen Dingee and John Gourlay have been replaced by Ray Samuels and C. A. Steadman. Both prove acceptable substitutes, the former possessing a cultured voice and considerable dramatic ability. Steadman is a clever comedian and in many respects an improvement on his predecessor. Nellie McHenry, despite her steadily accumulating avoidances, is the same bewitching soubrette and in Cincinnati at least is regarded the feature par excellence of the troubadours. Nat Salisbury introduces a number of dialect imitations which take immensely. During the current week Aldrich & Parsloe will present My Partner, followed April 4 by Herrmann.

Pike's Opera House (Louis Ballenberg, manager): Annie Pixley in Miss constituted the attraction throughout the past week. Business only fair, the gallery element decidedly predominating. Miss Pixley gives a lifelike portrait of the wayward M'iss. John E. McDonough as Yuba Bill scarcely carries out in appearance at least the character of the traditional stage coach driver, his make-up being strikingly suggestive of the lamented Samuel Weller, Sr. Linn Harris replaces Fulford in the character of Gray the schoolmaster, and gives an earnest and satisfactory rendition of the role. W. T. Johnson as Bummer Smith proved himself a character actor of no mean ability, although at the best the role is a repulsive one. The play was finely mounted, the opening scene and the gradual approach down the mountain road of the Sacramento stage coach eliciting nightly applause. The Opera Comique co., of D'Oyly Carte and E. L. Rice will appear during the present week in Billee Taylor. The house will be closed during week of April 4.

Henck's Opera House (James Collins, manager): Mr. and Mrs. George S. Knight, supported by a co. above the average, presented Frederick Marsden's Otto during the week to a succession of good houses. The stars introduced a number of their well-known specialties, all of which were rapturously applauded. Irene Worrell was taken ill during the engagement and her part was assumed at very short notice by Martha Wren (Mrs. James Collins) in a manner which speaks volumes for the little lady's capability. Hoey & Hardie's Child of the State will hold the boards for week of 28th, followed April 4 by Charles L. Davis, McKee Rankin and The Danites are underlined for week April 11.

Coliseum Opera House (Thomas E. Snelbaker, manager): Notwithstanding the unusually strong attractions at the down town houses business at the Coliseum has not suffered to any perceptible extent. The present week will be notable, marking as it does a departure from vaudeville to the spectacular, the management announcing for one week Martin's Around the World in Eighty Days. Two of Uncle John Robinson's Elephants will during the engagement make their first appearance on any stage. Manager Snelbaker has been exerting himself to make the spectacle a grand success.

Items: Manager Miles returned from his Eastern trip 26th.—Annie Ward Tiffany is starting in the interior of Ohio, supported by her own co., presenting the Child-Stealer.—Snelbaker's Majestic comb. will hold the boards at the Grand Opera House for week of May 2.—Irene Worrell of the Knights' co. returned to New York City 26th.—A new play, suited to the marked abilities of the star, is suggested as the missing ingredient of Miss Pixley's repertoire.—James S. Edwards, business manager of the Coliseum, severs his connection with the house April 9, and will assume charge of the Apollo Theatre at Evansville, Ind. John Morrissey will fill the vacancy at the Coliseum.

## San Francisco.

Bush Street Theatre (Chas. E. Locke, proprietor): A uniformly good attendance greeted the third week of Hooley, Morton & Homer's Minstrels. The first part jokes and songs were in the main old and stale. The bill concluded with Fun on an Emigrant Car, which has been so well received that it will form a part of this week's bill.

California Theatre (S. P. Wood & Co., managers): E. F. Stetson has assumed the temporary management of this house, O. S. Wood having withdrawn from the snap. Neck and Neck, an old-time melodrama, with its scaffold and lightning express sensations, was poorly acted to light and unappreciative audiences all the week, except Friday, when Hamlet was given for Stetson's "benefit," supported by the Ingham Club, a party of ambitious amateurs, and a few professionals. Stetson essayed Hamlet, and showed careful study, but it is a character in which he never could win fame and fortune. The Laertes of Chas. H. Mestayer and Grave digger of W. C. Crosbie were excellently well rendered. The rest of the cast scarcely worth mentioning. This week, for Monday and Tuesday evenings, Marble Heart will be given, and on Wednesday McCloskey's drama of Happy Valley, or the Golden Days of '49, will be produced for the first time on any stage.

Standard Theatre (Amory Sullivan, manager): Olivette continued the attraction up to Thursday, when it was replaced by Chilperic, which has been so great a success that it will be continued all through this week. Emily Soldene was excellent in the title role, both in make-up and voice, as was Rose Stella as Frédégonde. Maggie Duggan as Brunchant and Viola St. John as Galsinda, the Spanish Princess. Miss Duggan received an enthusiastic double encore for her high kicking in the La Fuscuse dance. Edward Marshall was excellent as Dr. Sera, and his sneezing song in the second act was well received. Clive Hersee as Fatout was very funny both in make-up and actions. Appleby as Landry and Quinton as Seigebert were in excellent voice. The piece is well mounted and chorus efficiently managed. Olivette was given for last time at Saturday matinee. Business continues good, especially so since the production of Chilperic. Genevieve de Brabant and Billee Taylor will be the next operas produced.

Baldwin's Theatre (Thomas Maguire, manager): Miss Katherine Rogers has made an artistic hit in the character of Les Henderson, in Sardou's Daniel Rochat, which has been the attraction during the past week, except Saturday night, when the double bill of Galates, the Statue, and Leah, the For-

saken, were given. Joseph R. Geismer was excellent in the title role of Daniel Rochat and the other support good. To-night (21st) Constantine Sternberg, the Russian pianist, Letitia L. Fritch, prima donna soprano, and August Wilhelm, the great violinist, give a concert, and to-morrow night Mr. and Mrs. W. Horace Lingard appear in the new English comedy entitled The Tutor, now playing in London as Betsy. Smith & Mestayer's Tourists combination follow, opening Monday, April 4.

Tivoli Gardens (Kellig Brothers, proprietors): There is nothing new to chronicle here. The Bohemian Girl continues the attraction, to a fair business, and will probably remain two weeks longer, when Olivette will be produced.

Winter Garden (F. F. Morse, manager): This new place of amusement, formerly known as Horticultural Hall, opened last Monday night with the same style of entertainment and cheap price of admission as the Tivoli Gardens, and bids fair to be a dangerous opposition. The Climes of Normandy was the attraction, with the following cast: Fannie Marston as Serpolette, Louise Lester as Germaine, Louis Nathals as Henri the Marquis, Frank Roraback as Gremicheux and James A. Meade in his original creation of Gaspard the miser. The co. is an excellent one, and the business done during the past week has been very large. James A. Meade is the stage manager, and is very much pleased at the outlook so far. He says that he will shortly bring out La Fille du Tambour Major in grand style. The co. is much superior to that of the Tivoli, and there is no reason why the enterprise should not be successful.

Bella Union Theatre (Harry Montague, manager): The success of this variety theatre has been wonderful, and the business done during the past three months something phenomenal.

Adelphi Theatre (Ned Buckley, manager): The usual female minstrel first part and olio, concluding with one of Charles Foster's melodramas, is still the bill here.

Items: Miss Katharine Rogers plays an engagement in Oregon supported by the Baldwin co. (in part), and left 22nd with Charles Lord in charge of affairs.—A complimentary social entertainment was given yesterday (Sunday) afternoon to Dr. Simon Quinn, Grand Esteemed Leading Knight of Chicago Lodge No. 4, by the San Francisco Lodge No. 37 B. P. O. Elks, at Dashiway Hall, and it was an extremely enjoyable affair, a number of residents and visiting professionals giving a very clever bill lasting some two hours.

The order is in a flourishing condition here, there being two lodges—Nos. 3 and 12.—There are a great many rumors about as to changes in the management of several theatres here, but nothing of a trustworthy nature can be gleaned. There is no question, however, but that there will be a change in the affairs of one of the theatres on Bush street, as it certainly cannot exist much longer as at present conducted, and the nightly presence of several deputy sheriffs does not help matters much. Hooley and Quinton are very anxious and willing to take the lease of one of our four first-class theatres, and are now figuring with the owners of two, but with what success it is impossible to say at this writing. Dr. Quinn is very much pleased with our city, and is anxious to effect a permanent connection; and he informed your correspondent to day that he had a very flattering offer from one of our leading managers to that effect, but he had not thought of any partnership arrangement other than the one that he now had with Mr. Hooley. Some new developments will doubtless transpire ere my next.—Ex-manager M. A. Kennedy leaves for the East in a few days. I understand it is on a matter of business, and that he will shortly return.

## Baltimore.

Holiday Street Theatre (John W. Albaugh, manager): The Legion of Honor was played on Monday night, on the occasion of the benefit of the treasurer of the theatre, W. T. Elliott, and by the same co. that played in it during its successful run in New York. The drama is from the prolific source of the French, is ingeniously worked out and full of strong situations. Samuel Piercy is a forcible actor and his power was nicely shown in the stronger scenes. Lewis Morrison and Forrest Robinson played their parts with good taste, and Annie Graham as Elise was very pleasing. Business during the week was very good. Next week Genevieve Ward in Forget-Me-Not; April 4, Carnegies' Minstrels.

Academy of Music (Samuel W. Fort, manager): Mabel's Boccaccio party appeared here for the second time this season this week and was greeted by full and good humored houses. Boccaccio is one of the most charming comic operas written, and as given by this clever co. the performance is well lighted, though it boasts no stars. Jessie Winston, who sings Boccaccio, is an artist. In addition to singing the music delightfully she acts the part of the roguish young poet in a manner that makes her the central attraction of the stage. Janet Edmondson sang the beautiful music of Fiametta's part very sweetly and Ellis Ryse was excellent as the old cooper. The charm of the performance was the effective singing of the chorus, which was better than a good many choruses heard here in grand opera. House closed next week.

Ford's Opera House (John T. Ford, proprietor): Mme. Janussek played a week's engagement to good houses and gave a round of her favorite characters. Janussek possesses the greatest dramatic power and in her different impersonations displays it to the greatest advantage. Her fine acting was thrown into stronger relief by the inadequacy of her support. The repertoire embraced Chesney Wold, Mother and Son, Mary Stuart and Medea. Next week, John S. Clarke.

Monumental Theatre (Ad. Kernan, manager): Martin's Aggregation produced Jules Verne's spectacular drama, Around the World in Eighty Days, in an acceptable manner. The scenery was new and good and the co. very large, though the speaking portion of it, with few exceptions, was rather indifferent. Phineas Fogg was impersonated by J. K. Keane and he was too phlegmatic for even such a character as Fogg; and as Fig the Detective, B. C. Parker was decidedly bad; Mose Fiske was clever and amusing as Passe Partout and W. H. Fitzgerald gave a manly impersonation of the American and deserves praise. The ballet was large and well drilled and led by Mlle. Adele Paglieri, whose dancing was graceful and fully executed.

Front Street Theatre (Daniel A. Kelly, manager): Fun in the Steerage and Smoking Car was put on the stage for its second run this season. The sketch, or farce, is by Dan Kelly and in many respects quite funny; it comprises scenes from Fun on the Bristol, the Tourists, embracing the steamboat and railroad car scene. Next week the Irish

drama, The Land League, with Ray [Eveleth and George Barr in the cast.

Items: The Bassetts, Jedediah and Margery, gave four performances in Academy of Music during the week to big audiences.—About seven o'clock on Friday morning it was discovered that the Monumental Theatre was on fire. The energy of the fire department soon brought the flames under control. The damage will not exceed \$600. The fire is supposed to have originated from a lighted cigar igniting the cocoa matting and thus causing the flames to communicate with the floor. A force of workmen were immediately put to work to repair the damage, and the theatre was open as usual on Friday night.

## New Orleans.

Academy of Music (David Bidwell, manager): Baker & Farron have been playing to good business during the week in The Emigrants. Of the piece itself little can be said except that it affords a good medium for the introduction of the specialties of the two stars. Baker is much neater in his business, while Farron is as good as he ever was. Farron was quite ill lately and Baker doubled both roles very handsomely, receiving frequent and deserved rounds of applause. Mary Anderson and co. 27th. Seats are being taken very rapidly.

Grand Opera House (Thomas A. Hall, manager): Salvini, supported by Stetson's co., has occupied the boards of this theatre for the past week. On the four nights on which the star appeared the audiences have been large and select. Of Salvini's performances it is only necessary to say that our public justly regard him as the greatest living exponent of the tragedies in his repertoire. Otello, Ingomar and The Gladiator have made up the bill for the past week. Otello, Hamlet and Macbeth next week. Harry Crisp, W. F. Owen, the Misses Prescott and Wilton and Mrs. Dayport have given general satisfaction. In The Gypsy, which has been played on Salvini's nights and at the matinees, Owen as Macbeth, the boat builder, and Crisp as the stammering young lover, carry off the honors of the play. T. M. Hunter's little character of the Macdough is admirably done. It is probable the theatre will be closed for the season at the termination of this engagement.

St. Charles Theatre (David Bidwell, manager): Prof. Seeman, the magician, has been giving gift entertainments at this theatre during the past week. Business has been very good, and though few of the Professor's tricks are specially deserving of praise, yet all are neatly done. No attraction is as yet announced to follow Seeman at this house.

French Opera House (M. de Beaulplan, manager): The dramatic co., at the French Opera House are still struggling along, giving good performances to rather slim audiences. Thursday, 23d, a very admirable performance of Le Fils de Corahie was given. Mlle. Julia Clarence gave a remarkably fine performance of the leading character and was heartily applauded. The rest of the cast also did very well.

Items: Thomas A. Hall, manager of the Grand Opera House, is still absent from the city and I doubt whether he will return at all. He is possibly busy concluding his arrangements for next season.—Arthur Delpit, the author of Le Fils de Corahie, is a New Orleans man and has hosts of friends here who remember him well.—Manager de Beaulplan, of the French Opera co., has been sued by a business firm here for a large amount of money loaned him by them. Much surprise is expressed here that this gentleman should have been so behind time in financial matters, as the season was supposed to have been a successful one. Mr. Downing, treasurer of the Grand Opera House, will, it is expected, be the recipient of a complimentary benefit shortly after the close of the Salvini season.

## St. Louis.

Grand Opera House (John W. Norton, manager): A Child of the State, a crude adaptation of an excellent D'Emery melodrama, has been the attraction the past week; the opening houses were crowded and business continued excellent during the week. It is extraordinary, outside of the universal popularity of the Two Orphans, how strong a line is drawn between the admirers of D'Emery and those who do not like his work. Thus, while a large number emphasize his plays as the best on the stage, those are not wanting who designate them weary, melancholy pictures of the sombre side of life. John M. Hardie was a picturesque and interesting Maurice. George Hoey made a decided hit as Gros Rene, while Ellen Cummins' Gertrude was in many respects the best piece of work that fine actress has ever done here. The balance of the cast was provided by Carl Ahrent, H. Rees Davis, Minnie Monk, Eva Glenn Baker and others, and the roles were excellently portrayed. The costumes were fine, and some very beautiful sets were furnished by Messrs. Noxon, Halley and Toomey. Maggie Mitchell opens March 28.

Pope's Theatre (Charles Pope, manager): The finest, neatest and most enjoyable variety entertainment given in St. Louis for a long time was that presented at Pope's during the past week by Hyde & Behman's co. Without going into the "mammoth" business they seemed to have skimmed the cream of the profession, and while the co. is not large it is so trim, compact and talented that it is really not out of place in a regular theatre—which is more than can be said about some of the other shows, which have come here this season. The Peasleys, Frank Wallace and Alice Hutchings, Niles & Evans, Little Rosebud and Bryant & Hoey furnish an exquisite olio, while the comedy afterpiece, Muldoon's Picnic, is one of the richest pieces of the class ever given here, introducing Hugh Fay and Billy Barry in uproariously funny characters. An extra matinee will be given Sunday—an innovation at our regular theatres. The Harrisons will return in the Photos 28th.

Olympic Theatre (Charles A. Spalding, manager): The Comley-Barton comb. in Olivette have captured the town, and Catherine Lewis and John Howson have made a splendid standing with our theatre-goers. Already the "torpedoes" and the "torpedoed" are whistled on every side; crowded houses right along. Willie Edouin's Sparks in Dreams 27th.

Items: George Heuer, the well known assistant treasurer at the Olympic, will benefit April 2. He has filled his position several seasons. In addition to Dreams by Willie Edouin's co., the beneficiaries will appear as a London comic singer.—The benefit given to George McManus, treasurer of the Grand Opera House, 21st, gathered an audience that filled the theatre to overflowing. Dick Roche of the Turf Exchange took two admission tickets and planked down \$100 for the same.—The St. Louis Lodge of Elks' annual entertainment will be held the afternoon of March 31 at the Grand Opera House. It will consist of a comedy by Mr. and Mrs. John W. Norton and scenes by Willie Edouin's and

the Harrisons' co.—At the recent benefit given to Ed. E. Zimmerman, treasurer of Pope's Theatre, the attaches presented him with a handsome silver tea service.—Blanche Mantz, a very handsome, talented and vivacious society lady, will soon make her debut in a soubrette part.—An operatic burlesque, entitled L'Africaine, by McGreevy & Schuyler, two well known musical amateurs, will be presented at the Olympic during April, and will be put on the boards for a week. Local talent will supply the cast.

## Brooklyn.

Haverly's Brooklyn Theatre (J. H. Haverly, manager): Emily Rigl in Elliott Barnes' drama Only a Farmer's Daughter is at this house. A good audience was in attendance on the opening night. The co. is a strong one; the piece is well mounted and appreciated by the public. Last week Our Goblins, by Mitchell's Pleasure Party, did an excellent business. The complimentary testimonial (matinee and evening) to acting manager Charles L. Andrews was a grand success. The gross receipts for both performances were \$2,350. Next week Scott-Siddons.

Park (Col. W. E. Senn, manager): This week Lawrence Barrett is the attraction. He opened on Monday evening with Harebell, or The Man of Airlie, to a full house. Last week Robson & Crane played a very successful engagement at this house. Fanny Dayport succeeds Barrett next week.

Novelty (Theall & Williams, managers): The New Haverly Mastodon Minstrels are playing to packed houses, as is their usual custom. The management would no doubt like to extend the walls of their cosy theatre to accommodate the public—but it is no use; people who do not go early must put up with the disappointment of being left out in the cold. Last week the Union Square Theatre co. played Daniel Rochat with success at this house. Next week Hazel Kirke, to be followed by Tony Denier's Humpty Dumpty troupe, Neil Burgess and Fanny Dayport.

Academy of Music (David Taylor, manager): Tuesday evening Colonel Robert Ingersoll lectured under the auspices of the Central Republican Club. The management has arranged with the Dufl Olivette co. for three performances—Friday and Saturday evenings and Saturday matinee of this week.

The Waverley (Laske & Bamberg, managers): Every night except Wednesday, Collier's Original Georgia Minstrels entertain the patrons of this house.

Vols' (Hyde & Behman, managers): Frank I. Frayne and co. furnish fun and excitement for crowded houses this week. The play is well mounted.

## Alabama.

## Mobile.

Mobile Theatre (T. C. De Leon, manager): Mary Anderson was welcomed here by large audiences 18th and 19th. Corinne Merriemakers returned 21st and were greeted by a large, well-entertained audience. Carreno Opera Concert co. 24th to small house. Baker & Farron will appear 28th and 29th. Items: Mary Anderson, a very zealous and devout Catholic. While here she attended high mass at the cathedral.—Corinne, the prima donna of the Merriemakers, gave a grand reception to the children of the city. The agent of Salvini is in town, arranging for the appearance of the great tragedian.

## Birmingham.

Barnett's Opera House (P. N. Morris, manager): Town quiet in the theatrical line this week. R. E. J. Miles' Revelers, headed by Alice Oates, will be here on the 1st, and Miss Selma Fetter will occupy the opera house on the 4th and 5th. Miss Fetter is creating quite a sensation, and is recognized as "the second Mary Anderson."

Item: The advance agent for Billy Arlington's Minstrels is quite sick at Selma.

## Montgomery.

Montgomery Theatre (J. Tannenbaum, manager): The Carreno comb. in a sacred concert 20th to a thin house. The Corinne Merriemakers played to a poor house 22d. The Merriemakers strike us as being one of the most eminently deserving troupes on the road. Billed: Alice Oates 28th and 29th; Rial's Humpty Dumpty 30th.

## Selma.

Edwards' Opera House (L. Gersteman, manager): Mary Anderson appeared 16th in Ingomar to \$1,000 house; Carreno's Opera co. 21st to light business, on account of inclement weather; Alice Oates and co. 23th in Les Beaux to fair house. Billed: Selma Fetter co. April 6; Powers' Galley Slave co. April 13. This closes the season.

## Talladega.

No dramatic news here this week. The Agnes Herndon co. are expected April 11, but have not booked yet.

## Connecticut.

## New Haven.

Carl's Opera House (Peter R. Carl, proprietor): Nothing the past week. Jack Sheppard is booked for 24, matinee and evening.

New Haven Opera House (John M. Near, manager): Nat. Goodwin 22d in Hobbies, and although it has been presented often yet it seemed to be enjoyed as much as ever. The Boston Gaiety Theatre co., booked for the 25th and 26th in Olivette, did not put in an appearance, having taken a different route. 28th and 29th, Rice's Surprise Party to good business. Billed: 30th and 31st, Frank Mayo; April 1 and 2, Ben Macanery.

Peck's Grand Opera House (Clark Peck, proprietor): The only attraction here during the past week was a troupe called the London Illusion in Uncle Tom, consisting of some variety specialties and some pantomimic views of scenes from Uncle Tom. The show on the whole was rather poor. Milton Nobles in The Phoenix 29th to fair houses. Coming: 30th and 31st, Florence Fairchild; April 5, Harry Miner's comb.; 11th, Haverly's Mastodon Minstrels; 15th and 16th, Steele Mackaye.

## Danbury.

Opera House (J. S. Taylor, manager): New York Standard comb. 22d in Led Astray. I do not know which was the most disgusted, the audience at the poor co. or the co. at the poor audience. The members did not know their parts, being prompted by stage hands whose voices could be distinctly heard by the people.

## Hartford.

Roberts' Opera House (W. H. Roberts, manager): Week of 21st opened with Sol Smith Russell in Edgewood Folks to light business. 23d, the New Haven Grays' Association gave an entertainment of the minstrel order for the aid of the funds of the City Guards. 23d, the Snelbaker Majesties gave one of their peculiar double and triple performances. 28th, we are to have Milton Nobles in Phoenix; 30th, Galley Slave; 31st, Rice's Surprise Party; April 1, Jennie Yeamans in Jack Sheppard.

American Theatre (W. S. Ross, manager): Business has fallen off a little, but is still good. F. Thomas has sufficiently recovered from his illness to appear through the week. Ada Lynwood, who has just recovered from a severe illness, seems to have lost none of her good qualities of voice.

## Wilmington.

Loomer Opera House (S. F. Loomer, proprietor): Frank Chanfrau in Sam to fair business; splendid entertainment deserving a better house.

Items: The dressing of the ladies in the Chanfrau comb. was the best of any co. visiting our town.—James H. Alliger, business manager of the Chanfrau comb., is making many friends on this circuit.

## Bridgeport.

G. B. Bunnell's museum of curiosities has held forth at the Opera House the past week doing a big business.

Gem Theatre (Walters & Kew, managers): New features for the coming week; business good.

## Colorado.

## Denver.

Sixteenth Street Theatre (J. S. Langrishe, manager): Jessie Brown; or, the Relief of Lucknow, this week. Lillian Joyce and Mr. Hazleton in the leading roles. Booked: John E. Stephens in Passion's Slave, 28th, week.

Palace Theatre: Arrival—Miss Nellie Zoe, lightning changes. Denver by Night and Day is still the attraction to fine business.

Items: The Langrishe stock will play the mountain towns during the week.—Mr. Vossburgh, Steven's advance, is in the city.—Mark Thall has returned from the South.—Coles' Circus will play here in August. Minnie Palmer in May.—The Color Guard is being ably presented this week by amateurs.

## Leadville.

Tabor Opera House (A. T. Wells, Jr., manager): Fanny Buckingham in Mazeppa 21st to a crowded house. The co. is much stronger than formerly. Miss Buckingham is becoming quite popular with a certain class. On 23d they played the Duel of Love and Patchwork to a large house.

Items: Grand Central Theatre is doing a pretty fair business.—McDaniel's Theatre still continues to take the lead in variety business.—The Academy of Music, which was to have been opened 21st, did not open owing to some misconstruction of the seats. It will open 28th.—The Tabor orchestra is conceded by all to be the finest in the West.—Several members of the Buckingham co. have been under the care of a physician most all week.

## Delaware.

## Wilmington.

Grand Opera House (T. K. Baylis, manager): No events the past week. Booked: Uncle Tom's Cabin, April 2.

## District of Columbia.

## Washington.

National Theatre (John W. Albaugh, manager): Rice's Surprise party last week to light houses. Carnegies' Minstrels this week. Samuel G. Kingsley, local manager, benefits next week. The Pirates of Penzance by Washington talent will be given. Bernhard 8th and 9th.

Ford's Opera House (John T. Ford, manager): John S. Clarke with a good co. to good houses last week in Heir at Law. Toodles Widow Hunt and Paul Pry. Rose Wood made a pleasing impression; Mrs. Farron, an old-time favorite, was warmly welcomed. Janussek this week. The next week vacant except 7th, when J. Louis Ford, local manager, takes a benefit.

Lincoln Hall (Pratt & Son, managers): John B. Gough lectures 28. The second Athenaeum Club Concert by the Peabody Orchestra, Emma Gaul, soprano, and Mme. Annette Falk-Auerbach, pianist, 29th. A juvenile Pirate band is in training for Easter week.

Abner's Music Hall (Ed Abner, manager): Concert by Schneider Bros., Mr. Aubert, Mrs. Kaspar, prima donna, and Master W. Sheppard, violinist.

Theatre Comique (Jake Budd, manager): Good business has been the rule here.

Forepaugh's Circus 14th and 5th with "the handsomest woman in America." Barnum has displayed some gorgeous bills but no dates given yet.

Items: Sydney Rosenfeld was in the city last week. He said he was "fixing up" some new pieces for the Surprise Party.—Rose Wood was quite indisposed early in the week but kept up bravely.

## Georgia.

## Atlanta.

De Give's Opera House (L. De Give, manager): Corinne Merriemakers 23d, 24th in The Magic Slipper to fair houses. Selma Fetter 25th in Love's Sacrifice to light business. Billed: Jay Rial's Humpty Dumpty April 1, 2; Alice Oates is reported coming 4th; C. C. Duff's Female Concert party will be here soon.

Item: The paper to be started in this city called Southern Dramatic Critic, managed by Samuel W. Small, well known as Old Si, will make its appearance 29th in full bloom.

## Macon.

Ralston Hall (Tarpin & Ogden, managers): Jay Rial's Humpty Dumpty 26th to good business. Billed: Selma Fetter in Love's Sacrifice and Wife 28th and 29th.

Items: Agnes Herndon has written for dates.—Alice Oates booked for April 9.—A good co. would reap big profits here April 20 and 21, on which day the firemen's display takes place between local and visiting firemen from all points.

## Augusta.

Opera House (N. K. Butler, manager): M. B. Curtis gave Sam'l of Posen 21st to one of the largest houses of the season. He is well supported and the piece is fair. Rial's Humpty Dumpty 24th to good business. Nothing booked for this week or next so far. Item: Barton Hill is to give a reading 25th for benefit of Library Association.

## Columbus.

Opera House (John Doup, manager): Closed for past week. Draper's Uncle Tom 31st; Rial's Humpty Dumpty April 15; Harry Webber's Nip and Tuck some time in May.

Item: Eugene Rook, the gentlemanly press agent for S. Draper's Uncle Tom co., paid his compliments to The Mirror while here. He reports business rushing.

## Rome.

Nevin Opera House (M. A. Nevin, manager): Selma Fetter 23d and 24th to slim business. The star acts fairly, but has poor support. Following troupes booked for April: Alice Oates, Carreno Concert co., Agnes Herndon, Powers' Galley Slave comb.

## Savannah.

Theatre (Thomas Arkwright, manager): M. B. Curtis comb. played to good business 22d, 23d, 24th, in Sam'l of Posen, which gave entire satisfaction. It is a good comedy and



Mr. Curtis represents the character admirably. Nothing booked at present.

## Indiana.

## INDIANAPOLIS.

English's Opera House (William E. English, manager): William E. Sheridan closed a successful week's business 25th, appearing in Louis XI, Marble Heart and Macbeth. In Louis XI, Mr. Sheridan's work is a living picture, a grandeur that cannot be excelled. In his portrayal of the cruel, crafty old monarch there exists a reality that leads his audience to believe that Louis XI. himself is before you. Mr. Sheridan has a well-schooled voice, so that in presenting the tones of a feeble and peevish old man, who at times, under the spur of ambition, forgets and bids defiance to old age, he reaches the acme of excellence. This character work of Sheridan is a wonderful conception. The support may be considered as fair. Booked: Remenyi Concert co. 28th; Arlington's Minstrels 30th and 31st.

Dickson's Park Theatre (J. B. & G. A. Dickson, managers): Closed.

Dickson's Grand Opera House (J. B. & G. A. Dickson, managers): Hermann to fair business 25th and 26th. This house will remain closed during the coming week.

The Zoo (William E. Turner, manager): The past week's business has been large, the performance only moderate.

Academy of Music (Ned Foster, manager): The past week large houses have been the rule.

Items: The Hoosier press was severe in its criticisms of Amelia Herbert during her engagement last week in support of William E. Sheridan. While it is true the lady did not appear to great advantage, owing to having severely burned her foot before leaving the East for Indianapolis, she caught a cold in the afflicted member and was compelled to endure several surgical operations; but regardless of this she appeared at each performance, scarcely able to stand up, and played her part as ably as possible under severe pain. Miss Herbert is an artist of ability in one of Philadelphia's best theatres, and The Mirror gives this explanation in the lady's behalf.

## FORT WAYNE.

Grand Opera House (H. S. Mensch, manager): Hazel Kirke 24th, to an audience that filled the house. It was the most enjoyable entertainment of the season. Of course the business of the play as well as the honors were evenly divided between C. W. Coudlock and Edie Ellsler, who presented as conscientious and earnest a piece of acting as ever was seen here. The other characters were well sustained. Booked: 1st and 2d, Ben Cotton and daughter in True Devotion; 11th, Hocy & Hardie's Child of the State; 15th, Thomas W. Keene in Richard III.; 4th, Hess Opera co. in Melstefote; 12th, Genevieve Ward in Forget Me Not.

The Bijou (Robert Smith, manager): The reopening of this house 21st was the signal for an attendance scarcely ever equaled here, a continuation of which would make the managerial heart and pocket swell with joy and—cash. The theatre has been repaired so that hardly a trace of the recent fire is visible.

Items: G. A. Dickson of Brooks & Dickson was in the city 24th. They have renewed their leases on the Grand Opera House and Academy of Music.—Miss Arabella Root, a vocal celebrity, is at present residing here.—F. B. Ruick, manager of the Star-grove Dramatic co., now being organized at Lagrange, Ind., to present a temperance drama entitled Saved, is here engaging people and negotiating for the services of Lizzie Graffmiller as leading lady.—Baker & Barron have canceled their date.—Buffalo Bill and Herne's Hearts of Oak have booked dates for 1882.

## LAFAYETTE.

Grand Opera House (F. E. D. McGinley, manager): Hazel Kirke 23d to a very large and appreciative audience. Willie Edouin's Sparks co. 24th to a large business. This co., in consequence of not being able to have their baggage transferred at Chicago in time to make connection for Lafayette, was compelled to improvise a wardrobe from whatever miscellaneous material came into their hands, and consequently gave a poor performance. They were soundly hissed by the audience when the curtain went down on the last act. The manager is censured very much for attempting to present a play under such circumstances. He, however, declares his intention of returning at an early date to show the people what kind of a play he has got. Keating's Metropolitan Celebrities 28th to fair business.

## NEW CASTLE.

Shroyer Hall (James Shroyer, manager): Charles P. Thompson, THE MIRROR correspondent at Logansport, who has been managing Charles E. Needham, the elocutionist, and his novelty co., in their tour through the Southern part of the State, returned home Saturday. The olio club, a dramatic society composed entirely of home talent, played Caste to a good house 23d. Katie Benton as Polly was quite a favorite. C. F. Needham's Hantree was good, as was Will Brown's D'Alroy. Mrs. E. L. Kahn's piano solos were highly appreciated. In the concert 25th Katie Benton in her recitation was very enjoyable. J. C. Gaar, of Kokomo, who was so extensively advertised, lacks not only in voice but is as awkward as a clown. His solo was not deserving of the credit it received from the good-natured audience. The chorus was evidently never trained at all; it was "every fellow for himself." Etta Jennings and Mrs. E. L. Kahn produced some fine selections on the piano.

## TERRE HAUTE.

Opera House (C. E. Hosford, manager): Hazel Kirke was presented 23d before a very large and appreciative audience, the receipts being over \$700. C. W. Coudlock's Dunstan Kirke was a fine performance, and Edie Ellsler as Hazel Kirke gave a creditable rendition. The balance of the co. are all very good. Willie Edouin's Sparks co. 25th in their musical mixture Dreams, before a large audience. The receipts were about the same as on their former visit. Nothing booked for week of 28th.

Item: Sells Bros. show will be here April 30, and Forepaugh will spread his tents May 20.

## GREENCASTLE.

Hannaman's Opera House (Brattin & Blake, managers): Canfield, Booker & Lamont's Pantomime co. 23d to small house. On the same evening the Mozart Club (one hundred performers) gave a musical entertainment in University Chapel, repeated 29th. Coming: Remenyi 29th; Ben Cotton comb., booked for 24th and 25th, have changed dates to April 4 and 5.

## VINCENTS.

Green's Opera House (Frank Green and Brooks & Dickson, managers): Lecture by Rev. George W. Pepper 23d for Land League well attended. Annie Eva Frey, spiritualist, 24th to small house; performance good. Uncle Tom co. 26th to good business.

Booked: Madame Rentz's Minstrels April 19. University Hall: Booked: Mrs. D. B. Hannaker Concert co. April 7.

## CRAWFORDSVILLE.

Opera House (D. McClelland, manager): Canfield, Booker & Lamont's Pantomime co. 22d to a light house; Duprez & Benedict's Minstrels 23d to good business; Keating's Congress of Celebrities 25th to fair house—entertainment good; Rooms to Rent 26th to a paying house by the Standard Theatre co. Coming: 30th and 31st, Frederick Paulding.

## RICHMOND.

Phillips Opera House (N. L. C. Watts, manager): Leavitt's Gigantics filled this house to overflowing 24th; Standard Theatre co. in Rooms to Rent April 4.

Grand Opera House (J. J. Russell, manager): Mrs. Laura Dainty, the elocutionist, to very poor house, owing to inclement weather.

## EVANSVILLE.

Opera House (Thomas J. Groves, manager): Hazel Kirke 21st to a large and delighted audience. Willie Edouin's combination in Dreams 26th to a large house.

Apollo Garden Theatre (John Albecker, proprietor): Will open April 17.

## LOGANSPORT.

Dolan's Opera House (George W. Fender, manager): Duprez & Benedict's Minstrels 25th to one of the largest and most enthusiastic audiences of the season. Booked: Haverly's Genuine Colored Minstrels 28th.

## BLOOMINGTON.

Grand Opera House (Tillotson & Fell, managers): The Boston Colored Ideal co. 19th to a fair house in the face of a heavy snow storm. The same co. in sacred concert 20th. The Harrison in Photos 21st and 22d to large houses; they were received with immense enthusiasm. Keating's Congress of Celebrities 22d to a large audience. Anthony & Ellis' Uncle Tom's Cabin 24th to a packed house. Coming: Madame Rentz's Minstrels April 19; T. W. Keene 15th; Charlotte Thompson 18th.

Durley Hall (Dr. George S. Smith, manager): Rooms for Rent came 22d to a good house.

Items: Ida Aurora Jones is to have a complimentary benefit at the Opera House April 1, soon after which she goes to New York to receive instructions from Mr. Stevens. Welby & Pearl are making arrangements to put a minstrel party on the road next season.

## QUINCY.

Opera House (Dr. P. A. Marks, manager): Amusements have been quite dull for a week past, but there is a lively outlook for the future. Thomas Keene, who was to have appeared here 21st, telegraphed from Janesville, Wis., that he could not reach here on the 23d. Mr. Hayden kindly told our disappointed people again that it was impossible to reach Quincy, owing to snow; but it is rather surprising that Keene could play in Des Moines and Keokuk, only 40 miles distant, and not reach Quincy. His reserved seat sale was the largest of the season, discounting even the sale of McCullough and other celebrities. We have this co. the 15th of April. Booked: Mrs. Joshua Whitcomb, 25th and 26th; Rentz's Female Minstrels, April 2; Baker & Farron, 8th and 9th; T. W. Keene, 15th; Salisbury Troubadours, 16th.

## LINCOLN.

Opera House (Ed. A. Church, manager): Maggie Mitchell was unable to fill her date 17th. Minnie Palmer came 18th, 19th and matinee to only fair business and gave poor satisfaction. The play Boarding School is the veriest frippery that could well be conceived, being a collection of absurdities pirated from burlesque and operatic successes. The co. is as bad as the piece. It is to be hoped that we may never see the like again. Booked: An Arabian Night 13th and 14th; Sullivan's Hibernian Blondes 18th; Thomas W. Keene again booked date 21st; Joseph Jefferson 31st.

## ALTON.

Mercantile Hall (Levis & Detrich, managers): Alice Oates 18th in Les Bavauds to a fair house. Miss Oates was very hoarse and did not sing a note and she failed to give her lines with her customary dash. The performance was very defective and many of the audience left before the performance was over. Victoria Loftus co. 21st to standing room only. They have a first-class troupe and give a fine performance. Harrison April 4.

## DANVILLE.

Lincoln Opera House (Leslie Davis, manager): Keating's Congress of Celebrities 24th to a fair house. Bunyan's Pilgrim's Progress (panorama) 25th and 26th.

Gaiety (John Long, manager): A good business was done during the week, and a number of new attractions are announced for next.

## CHAMPAIGN.

Eichberg's Opera House: Standard Theatre co. in Rooms for Rent played to big business 25th. Booked: John Dillon 31st, European Pantomime co. April 4.

Barrett's Hall: Booked: Remenyi Concert co. 31st.

## IOWA.

## KEOKUK.

Gibbons' Opera House (D. L. Hughes, manager): Florence Herbert comb. have played the entire week to splendid houses. Booked: Leavitt's Minstrels 1st; Helen Potter's Pleiades, Canfield, Booker & Lamont's co., Baldwin's Brilliants, Laura Dainty and others for month of April.

Keokuk Opera House (D. J. Ayres, manager): Thomas Keene 25th to a big house. Every seat was taken and standing room at a premium.

## COUNCIL BLUFFS.

Opera House (John Dobany, proprietor): Roschelle came 18th as Julia in The Hunchback to a fair audience, and Evadne on the 19th to a large house. She is called the Western star tragedienne and is certainly one of the most beautiful women on the American stage, and if some prominent Eastern manager would take her in hand and give her the support she deserves, she would make one of the best tragediennes America ever produced.

## DECATUR.

Opera House (G. D. Scott, manager): Baldwin's Brilliants 21st and 22d to good houses. The co. is one of the strongest of this class that has appeared in this city. Charlotte Thompson has been secured by Co. K. of this city for three engagements 8th and 9th with matinee, in the Planter's Wife, Camille and Jane Eyre.

## MARSHALLTOWN.

Woodbury Opera House (Glick & Markley, managers): No business lately on account of

snow blockades. Canceled: Swedish Ladies' Quartette 16th; Baldwin's Brilliants 21st and 22d, also Lambkin's Minstrels 18th. Booked: Kate Thayer concert co. 24th; Standard Theatre co. 24. Good shows booked for April.

## DES MOINES.

Moore's Opera House (W. W. Moore, manager): Haverly's Strategists 21st to good house; the play was well presented by a fine co. Thomas W. Keene in Richard III. 24th to an over-crowded house, eight hundred seats being sold the first two hours after the box office opened. Booked: Roschelle 28th and 29th; Nat Goodwin's Frolics April 8; Haverly's Widow Bedott 15th and 16th; Joseph Jefferson 25th; Salisbury's Troubadours 26th and 27th.

## CLINTON.

Gilmore & Misco's Humpty Dumpty co. gave a poor show to a packed house last week. Prof. McKenney will give one of his popular concerts April 1. Booked: Baldwin's Brilliants April 6; Charlotte Thompson in the Planter's Wife 11th; Maywood Minstrels the last part of the month.

Item: The Wapsie Boat Club's Grand Gift Concert, which takes place April 20, will probably be the finest concert of the season. \$840 are offered in various prizes.

## LA SALLE.

Opera House (F. Borngasser, manager): Charlotte Thompson to a large house 24th.

## KAUSAS.

## LEAVENWORTH.

New Opera House (D. Atchison & Co., managers): Maggie Mitchell appeared 23d to a very large audience.

Opera House (A. F. Wood, manager): Swedish Lady Quartette, booked for 26th, canceled.

German Theatre (A. Hahn, manager): The Milkmaid of Schoneberg was given 26th to a very large house. The Postillion will be given 27th with C. Shubert as the star. Booked: Minnie Palmer 25th and 26th; Prof. Ward's Concert co. 29th; Rodith Bros. Minstrels April 1; Kate Claxton 6th.

## KENTUCKY.

## LOUISVILLE.

Macaulay's Theatre (John T. Macaulay, manager and proprietor): Herrmann gave four enterprising performances at this house the fore part of the past week to good business. Jennie Sotherd, an elocutionist of local note, made her debut as a dramatic reader 25th before a good audience. During the current week Nat Salisbury's Troubadours will present the re-arranged Brook. Maggie Mitchell is underlined for April 7, 8 and 9. Mary Anderson is booked for April 20, 21, 22 and 23.

Opera House (John T. Macaulay, manager): Feltom's Real Uncle Tom's Cabin co., which played three nights last week, were re-engaged for the same number of nights this week, when they met with poor encouragement, as our people have had enough of Uncle Tom for some time to come. This week the Corinne Merriamakers will put in an appearance 30th and 31st; Baker & Farron will present The Emigrants April 1 and 2.

Masonic Temple: McIntyre & Heath's Minstrels canceled their dates here 25th and 26th.

Buckingham Theatre (J. P. Whallen, lessee): Lillie Hall Burlesque co. played here this week to fair business. The troupe gave a very light performance and poor satisfaction, being composed of idle people in Cincinnati, and was on the snap order. Ten new people are announced for this week.

Items: Theatricals have been dull in this city for the past two weeks. Several good attractions are booked before the season closes.—Eugene Elrod, the popular treasurer at Macaulay's, will benefit at that house 4th, with Salisbury's Troubadours as the attraction.—Manager Borden, of the Knickerbocker Theatre, is in doubt about building his new theatre the coming Summer, being unable to obtain enough ground for the purpose.—Charles Gale, late of the Vine Street Opera House, Cincinnati, leaves for New York 4th to act as manager for a novelty troupe.—The latest aspirants for stage honors from this city are Blanche Grey and George Monarrat, who will shortly make their debut at Macaulay's in tragic roles.—Nina Batchelor will go on the road next week as a dramatic reader, making a tour through Indiana.—Mrs. Sarselas, an old actress, who at one time was well known in this city in destitute circumstances. Any small favors from her old professional friends will be thankfully received by the lady. Her address is No. 11 East Jefferson street. Professor Eichorn, with his orchestra of thirty pieces, left to day for Nashville to play at the exposition in that city next week.

## FADUCAH.

The Broadway Opera (Harry Walker, proprietor): This house does a good business. J. C. Murphy, Billie Willie and Grave Sylvano are the leading features this week.

St. Clair Hall (C. W. Landin, Manager): McIntyre & Heath, minstrels, 23d, to good business.

Billy Arlington Minstrels are billed for the 26th one night.

## MAINE.

New Portland Theatre (Frank Curtis, manager): 23d and 24th, Hazel Kirke packed this house for the evenings. Comment on the performance is useless, and I can only speak in the highest praise of Charles Wheatleigh's Dunstan and Miss Lillian Spencer's Hazel. The balance of the support was far above the average. The stage settings detracted somewhat from the performances, being far from what the scenic properties should have been. 25th and 26th, Denman Thompson followed, and Uncle Josh delighted three overflowing houses. The co. is a good one. Booked: 30th and 31st, Banker's Daughter; April 2, Deacon Crankett; 4th, 5th and 6th, Lawrence Barrett; 8th and 9th, Sol Smith Russell; 10th and 11th, Barney Macaulay.

Items: J. M. Hill informed me that all the news he could give was packed houses ever since he started out, and some towns in Maine the whole house was sold days before the co. arrived.—S. T. Atwood, advance agent for Collier's Banker's Daughter, was in town Tuesday.—The acting manager of the theatre preferred playing Hazel Kirke on rental, being afraid of percentage, and the packed houses at advanced prices made him feel very happy. "Where ignorance is bliss," etc.

## BANGOR.

Denman Thompson 23d to a packed house. Baird's Minstrels 25th had another full house and gave infinite satisfaction. Collier's Banker's Daughter 29th; \$500 worth of tickets were sold in two hours after the sale began.

## LEWISTON.

Music Hall (Charles Horbury, manager): Denman Thompson 24th to an overflowing house; Hazel Kirke coming the next evening, 25th, suffered in consequence, but nevertheless drew a fair audience. Coming: April 9, Lawrence Barrett.

## SACO.

City Hall: Hazel Kirke 26th to fair business—the finest dramatic entertainment ever seen in this city. Nothing booked later than Kit, April 26. S. & B. Comedy co. in Caste April 13.

Item: THE MIRROR can be found on file at C. P. Pike's printing office, 113½ Main street.

## BIDDEFORD.

City Hall (John Garside, manager): Denman Thompson came 21st to a fair audience; tickets placed at one dollar no doubt kept many people away. Booked: Joseph Murphy 30th; Baird's New Orleans April 2.

## MASSACHUSETTS.

## LYNN.

Music Hall (George W. Heath, manager): Harry Miner and Pat Rooney's variety comb. 23d to a small house. The co. gave satisfaction, but Fannie Delano, of the Delanos, failed to put in an appearance, as an increase in her family prevented. Georgie Kane is filling her place for the present and is very clever. Nellie Everett, advertised as the wonderful young medium, 27th to a packed house. Booked: Collier's Banker's Daughter April 7; Dion Boucicault in the Shaugraun 13th; John B. Gough 12th.

Theatre Conique: Ray Eveleth and George Barr in the Land League opened 23d. Although there are a number of branches of the Land League in this city they failed to sympathize in extending the support which was expected of them, and as there was only about \$30 in the house, the co. collapsed the first night. Booked: J. F. Rock with a variety comb.

Odd Fellow's Hall: Palestine encampment opened their fair 25th and continued success fully till the 30th; a number of local artists appeared.

Items: The Bohemian Girl is to be brought out on Music Hall the latter part of next month, with local artists under the direction of Miss A. M. Crane.—Cora Davidson, a local vocalist of some note, will make her debut as Arline, the leading part.—Nellie Everett, the mind-reader, left for Minnesota 28th to spend the Summer.—Manager Heath is negotiating with the Grand Army Post in Manchester, N. H., to produce his war drama The Drummer Boy.

## SPRINGFIELD.

Haynes' Opera House (W. C. Lenoir, manager): Snelbaker's comb. 22d to big business. Show very fair. Booked: Frank Mayo 28th; Galley Slave 29th; the Knights April 2; Dion Boucicault 5th; Ben Macaulay 6th; Oliver Doud Byron 7th; Rice's Surprise Party 9th.

Items: Tilly Haynes, owner of the Opera House, sold the property last week to D. O. Gilmore. Mr. Gilmore owns the property adjoining and he intends enlarging the seating capacity. W. C. Lenoir, the present manager, will be retained and will be assisted by E. G. Gilmore, formerly of Niblo's Garden, New York. The stage is also to be enlarged, fitted with new scenery, etc. The improvements are to be commenced as soon as the season closes.

## LOWELL.

Music Hall (Emery & Simmons, lessees): Boston Museum co. 24th in The Guv'nor to a packed house; The Galley Slave 25th to a small but enthusiastic audience; Whitmore & Clark's Minstrels 26th to a fair house. Coming: April 2, Julia Blake in Led Astray; 5th, Sol Smith Russell in Edgewood Folks. Huntington Hall: April 7, Joseph Murphy in Kerry Gow.

Item: Frank Mayo bought three paintings of W. H. Phillips, our local artist, last week.

## NEWBURYPORT.

Hazel Kirke was presented 22d to a good house. The manager reports good business as the rule, and he is now playing to over-crowded houses. Boston Museum co. 26th in The Guv'nor to an immense business; performance highly relished by a large audience. Billed: Baird's Minstrels for April 5; Hill's All the Rage comb. 6th; Chanfrau as Kit 12th; C. L. Davis co. 21st.

Item: Charles H. Thayer was booked for April 7, but his date has been canceled.

## MILFORD.

The only amusements of last week were a wrestling match, a church concert and town meeting. The complimentary farewell entertainment of the Knights of Honor lecture course will be a lecture by Eli Perkins 28th.

Lycium Hall (Whitney & Horton, managers): Booked: April 1, All the Rage; 2d, B. W. P. & W's.

Item: The new opera house will not be opened until August or September, although the contractor agreed to complete it by Feb. 1.

## WALTHAM.

Music Hall (Thomas P. Smith, manager): Frank Mayo gave Davy Crockett 26th to a fair house. Performance excellent. Booked: B. W. P. & W's Minstrels 29th; F. S. Chanfrau in Kit April 2; Collier's Banker's Daughter 9th; Lawrence Barrett in Richelieu 11th.

Item: The net receipts of the four day's fair in Music Hall by the A. W. Co. Band were \$2,500.

## GLOUCESTER.

City Hall (J. O. Bradstreet, manager): The Boston Museum co. presented The Guv'nor 23d to packed house and of course gave satisfaction. Frank Mayo's co. came 24th in Davy Crockett to about \$300 and gave entire satisfaction. Booked: Deacon Crankett co. 30th; Hazel Kirke April 1; All the Rage 7th; Frank Chanfrau in Kit 8th, and Joe. Murphy's Kerry Gow co. 4th.

Academy of Music (C. P. Upson, manager): The Boston Ideal Opera Co. in Fatinitza to a large and fashionable audience. The performance cannot be spoken of too highly. Taken as a whole, it was one of the finest pieces ever seen on the Academy stage.

Snelbaker's Majestic Consolidation 25th to a large house. Co. first class.

## WORCESTER.

Music Hall (R. M. Reynolds, manager): Goodwin's Frolics 21st to a good house. Harry Miner's Pat Rooney comb., a strong attraction, to rather small house. Booked: Galley Slave comb. 28th; Frank Mayo April 1.

McKendall's Hall (W. A. Smith, secretary): Snelbaker's Majestics 21st to a good house.

## HAVERHILL.

Galley Slave co. 21th to slim house; the play was finely given. Pat Rooney's co. 25th presented an excellent variety performance to a fair house. Coming: April 8, Ben Magniey in Deacon Crankett.

## CHELSEA.

Academy of Music (H. C. Pease, manager): Hazel Kirke made a decided hit 21st; a large and fashionable audience was in attendance. The Arion Club in concert 24th.

## TAUNTON.

Music Hall (White Bros., proprietors): Hill's All the Rage, 23d, to a large house.

ning, 25th, suffered in consequence, but nevertheless drew a fair audience. Coming: April 9, Lawrence Barrett.

City Hall: Hazel Kirke 26th to fair business—the finest dramatic entertainment ever seen in this city. Nothing booked later than Kit, April 26. S. & B. Comedy co. in Caste April 13.

Item: THE MIRROR can be found on file at C. P. Pike's printing office, 113½ Main street.

BIDDEFORD. City Hall (John Garside, manager): Denman Thompson came 21st to a fair audience; tickets placed at one dollar no doubt kept many people away. Booked: Joseph Murphy 30th; Baird's New Orleans April 2.

MASSACHUSETTS. LYNN. Music Hall (George W. Heath, manager): Harry Miner and Pat Rooney's variety comb. 23d to a small house. The co. gave satisfaction, but Fannie Delano, of the Delanos, failed to put in an appearance, as an increase in her family prevented. Georgie Kane is filling her place for the present and is very clever. Nellie Everett, advertised as the wonderful young medium, 27th to a packed house. Booked: Collier's Banker's Daughter April 7; Dion Boucicault in the Shaugraun 13th; John B. Gough 12th.

Theatre Conique: Ray Eveleth and George Barr in the Land League opened 23d. Although there are a number of branches of the Land League in this city they failed to sympathize in extending the support which was expected of them, and as there was only about \$30 in the house, the co. collapsed the first night. Booked: J. F. Rock with a variety comb.

Odd Fellow's Hall: Palestine encampment opened their fair 25th and continued success fully till the 30th; a number of local artists appeared.

Items: The Bohemian Girl is to be brought out on Music Hall the latter part of next month, with local artists under the direction of Miss A. M. Crane.—Cora Davidson, a local vocalist of some note, will make her debut as Arline, the leading part.—Nellie Everett, the mind-reader, left for Minnesota 28th to spend the Summer.—Manager Heath is negotiating with the Grand Army Post in Manchester, N. H., to produce his war drama The Drummer Boy.

SPRINGFIELD. Haynes' Opera House (W. C. Lenoir, manager): Snelbaker's comb. 22d to big business. Show very fair. Booked: Frank Mayo 28th; Galley Slave 29th; the Knights April 2; Dion Boucicault 5th; Ben Macaulay 6th; Oliver Doud Byron 7th; Rice's Surprise Party 9th.

Items: Tilly Haynes, owner of the Opera House, sold the property last week to D. O. Gilmore. Mr. Gilmore owns the property adjoining and he intends enlarging the seating capacity. W. C. Lenoir, the present manager, will be retained and will be assisted by E. G. Gilmore, formerly of Niblo's Garden, New York. The stage is also to be enlarged, fitted with new scenery, etc. The improvements are to be commenced as soon as the season closes.

LOWELL. Music Hall (Emery & Simmons, lessees): Boston Museum co. 24th in The Guv'nor to a packed house; The Galley Slave 25th to a small but enthusiastic audience; Whitmore & Clark's Minstrels 26th to a fair house. Coming: April 2, Julia Blake in Led Astray; 5th, Sol Smith Russell in Edgewood Folks. Huntington Hall: April 7, Joseph Murphy in Kerry Gow.

Item: Frank Mayo bought three paintings of W. H. Phillips, our local artist, last week.

NEWBURYPORT. Hazel Kirke was presented 22



# NEW YORK MIRROR

FOUNDED IN 1822 BY GEORGE P. MORRIS AND N. P. WILLIS.

THE ORGAN OF THE THEATRICAL MANAGERS AND DRAMATIC PROFESSION OF AMERICA.

HARRISON GREY FISKE, EDITOR.

Published Every Thursday at No. 12 Union Square, New York, by

THE MIRROR NEWSPAPER COMPANY.

PROPRIETORS,

SUBSCRIPTION.

One year.....\$4.00 Six months.....\$2.00

ADVERTISING.—Fifteen cents per line. Professional cards, \$3 per quarter. Transient advertisements must be paid for strictly in advance. Advertisements received up to 1 p. m. Wednesday. Foreign advertisements and subscriptions will be received by HENRY F. GILLIG & Co., American Exchange, 449 Strand, London, W. C., who keep THE MIRROR on sale in their Press and News Department.

THE MIRROR is supplied to the trade by the AMERICAN NEWS COMPANY and its branches. Entered at the New York Post Office as "Second Class" mail matter.

Make checks and money-orders payable to THE NEW YORK MIRROR, Station "D," New York P. O.

NEW YORK, APRIL 2, 1881.

## Mirror Letter-List.

Adrian Rose  
Burbank, A. P.  
Barnes, W. D. (3)  
Burgess, Neil  
Bonner, Robert  
Belmont Grace  
Bassett, Chas.  
Boucault, Dion  
Brown, W. L.  
Beardsley, Fannie  
Baker & Paron  
Beaven, Alfred  
Cherle, Adeline  
Campbell, Bartley  
Cortaine, Harry  
Cody, Fred  
Colville, Samuel  
Chase, Clara J.  
Chapman, F. M.  
Chalton, W. D.  
Craig, C. G.  
Clark, Alice  
Charles, Miss M.  
Curran, J. P. (2)  
Campbell, Wm. H.  
Chester, Amy  
Costello, James  
Chapman, Harry  
Carina, Miss  
Cavendish, Ada (2)  
Clarke, Harry  
Chambers, Augusta  
Conner, Capt.  
Dart, Carlo  
Colton, Harry  
Chandos, Alice  
Chambers, E.  
Clifford, Adam F.  
Clark, S. H.  
Dupres & Benedict  
Deaden, M.  
Dayton, Lillian  
Dalsiel, D.  
Demerest, G. W.  
De Estee, Helen  
Dobson, Frank  
Dunn, Julia E.  
Du Brul, A. F.  
Drew, Frank N. Sr.  
Dulbois, S. U.  
Daigman, Mr.  
Daniels, Charles W.  
Duncan, W. P.  
Darling, Mrs. A. B.  
Ellis, H. Wayne  
Evelyn, Carlotta  
Egbert, F. W. (3)  
Emerson, Clark and  
Daly Bros.  
Farrell, Minnie  
Fitch, Florence  
Fraser, Thomas  
Field, Kate  
Granger, Mande  
Goffey, Wm. H.  
Greaves, Estelle  
Garret, H. C.  
Gosche, Jacob  
Garbwaite, Fannie  
Gayler, Frank C. (2)  
Germont, J. D.  
Gran & Wolfsohn  
Gilmore & Benton  
Gould, W. W.  
Guthrie, A. C.  
Gulick & Blaisdell  
Girard, Belle  
Haywood, Louis  
Hicks, Charles H. (2)  
Hofele, F. W. (3)  
Hickey, S. M.  
Hout, Emily  
Harold, Donald

The New York Mirror has the Largest Dramatic Circulation in America.

Our Theatres and the Disaster at Nice.

Our daily contemporaries, which err in this matter, perhaps, rather from ignorance than malice, make the Nice disaster a text for sermons to American managers upon the dangers of theatrical fires. The most persistent of these sermonizers is the Herald, upon which the New York managers throw away over a thousand dollars every Sunday, in advertisements which are printed upon the extra sheets. In return for this patronage the Herald tries to start another sensational alarm, like that which emptied our theatres after the Brooklyn fire. The Star, which is the only daily that has taken a sensible view of the subject, says: "To compare our theatres with the flimsy, ramshackle building at Nice is especially thoughtless and injurious during Lent, when the best amusements which our enterprising managers can provide are not patronized as largely as during other portions of the season."

It is in evidence that the large loss of life at Nice was caused less by the fire than by the panic which followed the extinguishing of all the gas throughout the building. The fire had one origin, the panic another, and neither is of a character to endanger our theatres. A gas-pipe had been in use for eleven years behind the scenes; it had leaked repeatedly and had been often repaired, or rather latched up in a per-

functory manner. On the day of the fire another leak in this old pipe was discovered, and two apprentices, mere boys, were set to work to mend it with cement, and, of course, these boys, interested in the rehearsal which was in progress, neglected their duty. When the burners were lighted at night, the gas which had escaped during the day took fire and ignited the scenery, which was painted on paper, in the Italian style, and not upon heavy canvas, as in America. The audience were just coming into the Opera House when the alarm was given; and, with proper management, everybody might have escaped unharmed. But, in any event, the theatre was doomed; for, in the first place, it was an old and rotten timber box, and, in the second place, no water was laid on through the theatre, nor could any be obtained by the firemen.

As soon as the alarmed audience turned about to escape through the narrow doors by which they had just entered, some genius was struck with the brilliant idea that, by shutting off the gas, he would put out the fire. Now, at the Nice Opera House, unlike the American theatres, there was only one gas-metre for the stage and auditorium, so that, when the gas was turned off, the audience were left in total darkness in the front of the house and in the passages. Then the people, mad with terror, pushed each other down and trampled upon relatives and strangers alike. This frantic rush in the darkness resulted in the heavy loss of life. Only a few persons were burned, and these were employed about the stage, and, attempting to probe their way out, fell into the flames. A door marked "Extra Exit in Case of Fire" could not be opened that night, and was, in fact, so stoutly barred, that it had to be broken down the next day. We have reason to believe, from the official testimony, that this door was nailed up. At any rate, the sign upon it could not be read in the dark, and this, for all practical purposes, was doubly useless. In the little gallery, the single door of which opened inwards, two hundred and fifty persons were crowded, and here the number of deaths was greatest. Some of these gallery people climbed to the roof and threw themselves off the building, thus ensuring the death from which they fled.

These are the simple facts of the Nice fire plainly stated, and anybody who knows anything of the interior arrangements of American theatres can see that they could not be paralleled here. In our theatres the gas-pipes are in charge of competent men, to whom an unstopped leak means instant discharge. We have separate gas-metres for each department of the theatre. The means of egress are ample and are officially inspected. The extra exits are neither bolted, barred nor nailed up. Escape from the theatre roof to the neighboring buildings is provided for by bridges and ladders. Firemen are in attendance on the stage at every performance. There is a plentiful supply of water, and water-pipes or hose are ready for use in every part of the theatre. Our theatres are not built of wood, dried into tinder by age. Our scenes are not painted upon flimsy, inflammable paper. In a word, there is no basis of comparison between the substantial and perfectly-guarded theatres of this country and the old shed which has been burned at Nice, and the attempt to revive the public panic after the Brooklyn fire by such a comparison is as unfair to the managers as it is cruel to the public. But, as we have previously noted, this invidious work is deliberately undertaken by the journals which the managers patronize most liberally, and which have, therefore, the strongest inducements to be just in the matter.

It is always a mistake in discussing the safety of our theatres to discriminate between the interests of the managers and those of the public. These interests are identical. The manager is of all men most concerned in keeping his theatre safe. His life and those of his relatives, friends and trusty subordinates are endangered. His property is in peril. A serious fire means to him ruin. Therefore every manager takes more precautions against fire, and against those panics which are more fatal than fires, than the proprietors or directors of any other large establishments. For example, one of our first-class theatres is better protected in every way than any manufactory, any church, any school-house in the metropolis. But when it is remembered that unnecessary newspaper warnings and unfair comparisons do almost as much harm to the managers as a real fire, the mistake into which some of our daily contemporaries have drifted becomes a blunder that is worse than a crime. Their answer is, of course, that they are looking after the welfare of the public, but the managers and their employees are a part of the public. Indeed, so far as most of the dailies are concerned, they are the portion of the public which pays the papers the most money, and is, therefore, entitled to justice, if not to generous consideration. If the silly boy in the gallery who cries "Fire!" falsely

be handed over to the police, then the newspaper that prints "Fire!" to raise just as false an alarm ought to be boycotted by the profession.

## The Legal Battlefield.

Although Messrs. Moss and Wallack have ceased to underline the reproduction of Forget-Me-Not, they have by no means given up the fight. With a pluck and perseverance that calls forth commendation, they are battling against the unfortunate turn of affairs matters have taken in the Forget-Me-Not case, and have commenced the necessary steps to carry the controversy into the highest court of our judicial system. We have always advocated the settlement of all disputed theatrical matters by friendly arbitration, knowing from observation that legal fights result usually in the canny lawyers carrying off all the precious spoils. But this case of Miss Ward against Messrs. Wallack and Moss is a peculiar one, as we have before pointed out, and under the circumstances it would have been impossible to have arbitrated it satisfactorily, as both plaintiff and defendants were strong in the intention of refusing to yield or concede a single point. It is a bitter struggle, therefore, and the last of it has not yet been heard from. The counsel of Messrs. Moss and Wallack are as confident as ever that their clients had right on their side. This right, they tell us, should in common justice have prevailed. They are perfectly satisfied with their line of defence, and although it is often the case that after an adverse decision has been rendered, counsel find they have made error, and are obliged to admit they were wrong, yet in the Ward vs. Moss and Wallack affair nothing Judge Edgwick said, in his official opinion, had any tendency to induce them to revise their views of the justice of their clients' case. On the contrary, they feel quite confident that Messrs. Moss and Wallack must win in the end.

They intend to appeal from the decision and force the plaintiff to a regular trial on the merits of the case, as speedily as possible. At such a trial the witnesses must be examined and cross-examined personally in court, and the ultimate decision, instead of being made on the strength of affidavits, will be based on such statements. Would it not be well, then, for Messrs. Wallack and Moss to induce the author of Forget-Me-Not—who has remained safely housed under the British flag, while the case has been in progress—to stop writing wild letters to the newspapers, purchase a passage-ticket to New York and arrive in time to give his valuable testimony before the Court of Appeals. While we have dramatists enough of our own on this side of the water, we would be able to withstand the addition of one more for a few days, especially when his statements would do much to simplify the rapidly increasing complication of this prolonged legal battle.

The favorite lap-dog of a Union Square actress went through Fourteenth street yesterday celebrating his tin wedding. Two small boot-blacks were masters of ceremonies.

A well-known actor, who has been playing with Salvini, says he wouldn't enter into a similar engagement for \$500 a night unless the ferocious Italian was securely chained to the gas-table.

Out of one hour it takes for an actress to retire, two thirds of it are consumed in fixing her frizzes for rehearsal next morning.

One of the prettiest pictures imaginable is an actor talking reason, and his wife listening to him.

Are these dark days the cause of the light houses at the theatres?

Hundreds of seats for the May Festival were sold yesterday under the hammer. Evidently auctions speak louder than words.

Peakes should remember that after he receives nine encores on one song, "That's the time for disappearing."

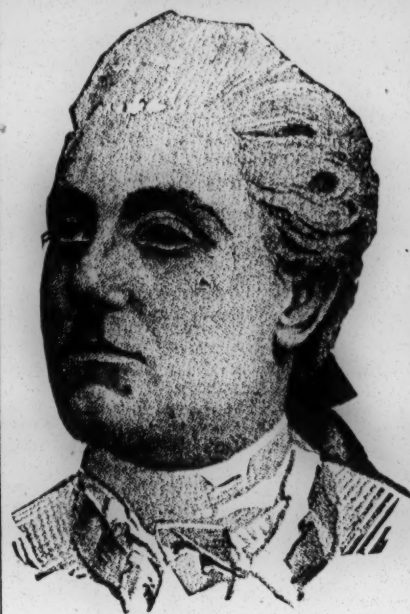
You can tell whether an actor has false teeth by watching him bite into a Bowery pie. If there is a sound in his mouth like the crushing of a bag of brass buttons, the teeth are false.

These are the kind of days for the average actor to go over to Brooklyn and read the Naval Magazine.

## Miss Josie Loane.

The subject of our illustration this week is a lady as yet unknown to fame, but possessing undoubted ability as a legitimate and emotional actress. She has lately arrived from St. Johns, N. F., where, under adverse circumstances, she directed the affairs of one of the principal theatres for some time. She possesses a musical voice, a fine personal appearance, and indomitable will-power that will contribute much toward her success in this country.

## PERSONAL.



TEARLE.—This picture shows Osmond Tearle's features as Charles Surface. He is out of the bill this week for the first time since the beginning of the season—except one night when he was too ill to appear in the Gaiety. He has played eight parts at Wallack's since he arrived, in all of which he has been well received. He is a vigorous, manly actor, and the best leading man Mr. Wallack has had in many years.

PICKLEY.—Annie Pickley will commence an engagement at the Windsor on the 25th of April.

ROGERS.—Katherine Rogers has been secured by Frank Mayo for leading business next season.

GERSTER.—Mme. Gerster paid the Fifth Avenue a visit on Saturday night, to see Forget-Me-Not.

CAMPBELL.—Bartley Campbell will sail for Europe, accompanied by his family, at the close of the present season.

CAMPBELL.—Bartley Campbell is personally directing My Geraldine through Eastern Ohio and Western Pennsylvania towns.

MITCHELL.—Maggie Mitchell, during her recent Omaha engagement, was the guest of General Crook at the fort near that place.

STRICKLAND.—W. H. Strickland has been transferred from the New Mastodons' service to his old position with the European Mastodons.

ELLISER.—Manager John Elliser, of Cleveland, father of Effie Elliser, is confined to his bed with a severe attack of typhoid fever.

BOWERS.—The well-known actress, Mrs. D. P. Bowers, is negotiating for the right to play Felicia next season with a strong traveling combination.

BERNHARDT.—It is rumored that Mr. Abbey has been offered a certainty of \$32,000 by certain agents to play Bernhardt fourteen nights in California.

HAVEY.—Colonel J. H. Havey has completed arrangements for his new theatre in Chicago, and work on the building will shortly be commenced.

COLVILLE.—Samuel Colville is organizing a company for next season, to play in a new comic opera by the author of Olivette. Eme Roseau will be the star.

LINGHAM.—A dispatch from the wife of Matt V. Lingham, received from San Francisco on Saturday, says: "Matt is dying; can last but a few days."

HEARNE.—James A. Hearne has made enough money out of the Hearts of Oak to buy a residence—or at least he is negotiating for one in the suburbs of Boston.

BOOTH.—Edwin Booth concluded his engagement at the Princess, London, on Friday last. In September next he will commence his provincial engagements.

MAYER.—Marcus R. Mayer, acting manager of Sara Bernhardt, arrived from Boston on Tuesday, and leaves for Philadelphia today, in the interests of his principal.

BIG.—The business at Haverly's European Mastodons at the Globe, Boston. The house literally packed every night, and the engagement the greatest ever known in the Hub.

HARRIS.—Charles Harris is rehearsing The World, at Wallack's. Mazzanovich and Clara have finished the scenery, which was painted after models sent over from Drury Lane.

BERNHARDT.—The diaphanous Sarah will commence her second season in New York on Easter Monday. She has two new plays—La Marquise Villars and La Princesse Georges.

ROGERS.—Katherine Rogers failed to awaken public enthusiasm in San Francisco, although she was kindly treated. She is to "do" the interior in Daniel Rochat and Miss Multon.

ROBINSON.—Forrest Robinson left the Legion of Honor Company for a short time, and joined John S. Clarke in Baltimore last week to play a brief engagement with the comedian.

STUART.—Everard M. Stuart, business manager of the Standard for the past season, has resigned his position for the purpose of taking Billee Taylor on the road under his own management.

BELL.—Digby Bell, a member of Mr. Daly's company, who sustained a fracture of the leg some weeks since, has nearly recovered, and

will probably be able to resume his position by Easter Monday.

HARRIS.—Manager William Harris, of Boston, has put in a bid for Booth's Theatre. Should it be accepted he proposes to turn it into a monster variety theatre.

HANLEY.—Mart Hanley tells us that he has arranged for the appearance of the Harrisons at the Grand Opera House in May. They have a new piece for next season.

VOLTAS.—Tony Denier received a cablegram Monday from the Hanlon-Voltas, celebrated English acrobats, accepting an engagement with the Humpty Dumpty company for next season.

MULDENER.—Bartley Campbell reduced salaries all around in the My Geraldine company last week. Louise Muldener, his leading lady, would not stand it, and sent in her resignation immediately.

HAVEY.—Col. Haverly and Mrs. Haverly, Marie Roze and Henry Mapleson, after dining together Monday evening, occupied a box at the Fifth Avenue to see Owens in That Man From Cattaraugus.

READE.—Charles Reade, the novelist and dramatist, has ceased his connection with the combinations playing his pieces, and has announced his determination to contribute no more literature to the stage.

MORRIS.—Clara Morris had a painful surgical operation performed last week for the removal of an abscess on the knee, and was consequently unable to appear last Thursday afternoon. She resumed her matinees this week.

PATEMAN.—Bella Pateman seems to be looming up in London. We understand she is coming to America to star in a new play, though other reports say she is to support Edwin Booth in the British provinces next season.

HACKETT.—It is rumored that Mrs. J. K. Hackett, at the request and under the auspices of many prominent ladies and gentlemen of this city, will appear the latter part of April at Booth's Theatre in Lady Macbeth.

ABBOTT.—Emma Abbott and her Grand English Opera company are sailing smoothly and prosperously along, while other companies are compelled to put into port. The present has thus far proved Abbott's most successful season.

GARDNER.—Frank Gardner wants us to contradict a foolish rumor that the Legion of Honor Company has disbanded. He could not get desirable time in large cities, and therefore decided to rest in New York for three weeks, when he starts out again. The full company is drawing salary in the interval.

CAVENDISH.—Ada Cavendish is not prepossessed with this country; and having recovered from her recent severe spell of sickness, proposes to leave for England in a week or so. She says she will never return. Miss Cavendish was particularly unfortunate in being mismanaged during her American experience.

CAVENDISH.—Ada Cavendish will sail for England April 19. Her career in this country has been unfortunate, owing to bad management, but should she ever return under better auspices her genuine merit will be appreciated. Cavendish is the only actress we know of who can play Neilson's repertoire—a gratuitous hint to enterprising managers.

McCULLOUGH.—The distinguished tragedian, John McCullough, intended to play a brief engagement in this city before embarking for Europe, but owing to all dates being filled he is unable to do so. The fact is regretted by his numerous admirers in New York. However, he will favor us next Autumn, immediately upon his return from England.

FISKE.—Mrs. Mary H. Fiske, who has already won her laurels as a novelist and journalist, added a new leaf to them last week, by rescuing, at the risk of her own life, a little child which had fallen in front of a Sixth avenue car. The child was literally dragged from the jaws of death; but, as Mrs. Fiske would not give her name to the admiring witnesses of her heroism, the mother of the rescued boy would not have known whom to thank had not a Mirror reporter been, as usual, "on the spot."

HALLECK.—Capt. T. E. Halleck, manager and proprietor of Halleck's Alhambra, Boston, has arrived in the city after a protracted visit South for his health. There has been rumors circulated that the Captain has sold the Alhambra and that it will be run under new management, etc. We are directed by Mr. Halleck to inform the public that there has been no such transaction or transfer, but on the contrary he would not sell under any consideration, as he is perfectly satisfied with the Alhambra. He is about to make improvements to the amount of \$5,000 in raising the floor, seats, etc.

SMALES.—Mr. Smales, business manager of the Criterion, London, arrived in this city last Monday on the steamer City of Richmond. Before leaving he was given a check by Manager Wyndom, and told to go to America and recuperate his health, which had become enfeebled by overwork. Mr. Smales was accompanied by Alfred Maltby, comedian of the Criterion, also a dramatic author. The twain have been chaparoned by Henry French, and on Tuesday evening they were royally entertained by him at Delmonico's. Mr. Maltby's visit is necessarily short, and he will start for England on Saturday.





In Ushering  
Mend him who can! The ladies call him, sweet.  
—LOVE'S LABOR LOST.

Colonel Haverly is busy preparing to leave America for England, partly to rest, partly to obtain needed vacation, and partly to look after his daily extending business affairs on the other side. As soon as practicable he will go to Chicago, where he will inspect the preliminary arrangements for the building of his new theatre. This done, Colorado will next claim his attention, where his towns, mines and improvements are rapidly assuming importance. After this tour our mammoth manager will pack his trunks and sail for Europe with his wife.

Manager A. M. Palmer's name is added to the list of gentlemen who are anxious to control the future destinies of Booth's. For the public's sake I hope he may get it—for his own sake I hope he will not get it.

Mr. Frank Gardner, who has a very ingenious and inventive mind, has hit upon an original dodge to advertise a star that he will have on the road next season, playing a dramatization of Farjeon's novel, "Grif." He will advertise in each town and city that every morning loaves of bread will be distributed free among the poor of the town. On each loaf will be stamped—"Poor Grif's offering!" Lithographs, Gardner says, cost from eight to ten cents apiece, while bakers can be found at every point who will contract to furnish bread at three or four cents per loaf. Thus the advertising will be cheaper, will do more good, and attract attention to his star. The thought naturally strikes me that the class of people who will carry away Gardner's advertisements to devour, can scarcely be depended upon to spend much money at the theatre. If Gardner could only discover the secret by which a certain one fed the multitude at Galilee—but that of course is impossible, and his bread "ads." he'll find will cost him a small fortune if he intends to furnish a supply at all commensurate with the demand.

An engraved card craves the pleasure of my company at the marriage of Miss Rose Courtney Barnes to Mr. John T. Raymond, Monday, April 11, at eleven o'clock—Continental Hotel, Philadelphia.

The old song of Billee Taylor is common property to the dramatist. Its story is open to every one, and so long as the identical dialogue of Stephen's version is not infringed upon, any enterprising dramatist in the country has a right to appropriate the quaint tale for dramatic purposes. The words of the songs and the score, being published, are also free to the use of anybody, and I shall not be surprised to hear of a score of Billee Taylor parties starting out for a descent upon the truly rural, within a month.

Billee Taylor is an easier opera to get up than Pinafore. It does not require as many talented principals, and can be done with fewer auxiliaries in the way of chorus. The necessary scenery can be found in every country hall in the land, and the dresses are neither expensive nor difficult. For my part I should like to see the thing become epidemic. These crazes always do us good in the end.

The Sun claims a circulation of 100,000 copies every day. Such a very influential journal ought to avoid paragraphs like this one, which appeared bright and fresh Monday morning, among the "Flashes from the Ocean Cables."

Mr. Dion Boucault sailed from London on Saturday for New York on the steamer Scythia.

Mr. Boucault began his engagement in Boston Feb. 7. He is still at the Hub, as everybody knows. The grind who acts as Ocean Cable for the Sun needs stirring up, Mr. Dana. What with the comic errors of the dispatch manufacturer, and the tragic blunders of the railroad ticket agent critic, the readers of the paper that shines for all get some very queer information about the affairs and doings.

First nights at Wallack's seem to have lost much of their luster there have been eight in all there this season. In the first place, a bad night is usually chosen—Wednesday, Thursday or Friday. Saturday and Monday nights all the other managers agree in voting the best of the week for openings. Then many of the critics stay away, shirking their duty and Wallack's with an assiduity that is complimentary neither to their journals nor the theatre. Then, too, the old stand-bys of the house seem to prefer going to their favorite place of amusement after the current attraction has got into running order. A nice state of things for Wallack's—the theatre where first performances always move with the precision and regularity of

clockwork! Still another reason is suggested by some who have not forgotten the loss of Billy Floyd.

A singular coincidence lies in the fact that Fanny Davenport and Anna Dickinson—who are at sword's points over the carcass of the former's American Girl—are to play against each other in a couple of weeks at Boston. There'll be artistic bloodshed and carnage for you—enough to last a whole lifetime.

I've had a peep at Anna's contract with John Stetson. She's to get forty per cent. of the first \$800 nightly, and one-third of all over that amount.

#### Steele Mackaye's Philadelphia Success.

(SPECIAL CORRESPONDENCE TO THE MIRROR.)  
PHILADELPHIA, March 29.

Last night Steele Mackaye's *Won at Last* was given at the Chestnut Street Theatre before a very large audience, and was received with unqualified approbation. There was a recall after each act and spontaneous applause throughout. The play is not new, but there are some improvements on the original version as given at Wallack's. In pathos, it is quite as good as *Hazel Kirke*, while it is stronger in dramatic force and infinitely superior in point of humor. The cast was as follows:

John Fleming..... Mr. Steele Mackaye  
Prof. Tracy..... Mr. F. F. Mackay  
Will Tracy..... Mr. Mark Pendleton  
Major Bunker..... Mr. Harry Courtaine  
Baron Von Spiegel..... Mr. Clinton Hall  
Dr. Sterling..... Mr. Herbert Archer  
Tom Broggs..... Mr. J. B. Curran  
Grace Fleming..... Mrs. Belle Archer  
Mrs. Bunker..... Miss Louise Sylvester  
Mrs. Tracy..... Mrs. H. Courtaine  
Flora Fitzgibbon..... Miss Helen Ottolengui  
Jane..... Miss Mary Harlee

Mackaye's acting was artistic and effective, but Mackaye and Miss Sylvester fairly divided the first honor with the author. Mrs. Belle Archer (Belle McKenzie) was surprisingly good and Miss Helen Ottolengui scored a decided hit. Mrs. Harry Courtaine did some excellent work, and Miss Harlee made a pretty Jane. Mark Pendleton, Harry Courtaine, Clinton Hall, Herbert Archer and J. B. Curran played their respective roles admirably, and in fact it was the smoothest first-night performance I have ever seen.

Steele Mackaye was delighted. He congratulated the artists who gave him such excellent support, presented handsome floral tributes to all the ladies (after the performance), and, instead of feigning or feeding the newspaper men, gave a fine supper at the Continental to the ladies and gentlemen of his combination. The supper lasted until nearly breakfast time, and I am informed by one of the company that it was a Delmonico affair. Mackaye deserves success, and I am glad to chronicle the fact that he has won at last.

#### Mr. Wallack's Relic.

"What do you think of this?" asked Mr. Osmond Tearle, of Wallack's, in indignant accents, addressing his remarks to several members of the staff assembled in THE MIRROR office Tuesday morning.

The subject on which he desired an opinion was one of a batch of letters that he nervously drew from the left breast pocket of his waistcoat, and with trembling fingers spread out upon our desk. It was written on a *paperelle* that could have been manufactured by no one less than Tiffany, and the words were traced in perfumed violet ink in the feminine hand taught by the writing masters of our up-town young ladies' academies. The note read as follows:

No. — NORTH MADISON SQ.,  
25 MARKS, LONDON.

MR. OSMOND TEARLE:  
I have a wager—you don't think it's very wicked to bet, now do you?—with my most intimate lady acquaintance, in which you are concerned. She staked a box of Maillard's caramels on a question of your age, while I bet in return oysters at Dorian's for us both. She pretends to say that you're forty if you are a day, while I claim that she's very, very far out of the way, and that you're not more than twenty-two. This is entire news, but she has seen you only as Sir Horace Welby, when of course you were obliged to fix your face to look real old. But I have admired you in The Gaiety and the stupid Upper Crust, and I know you're not over twenty-two. (I think you're just too splendid for anything in The School for Scandal!) Now won't you please oblige me by sending me your real age, and so decide the bet?  
MAMIE LATHROP.

P. S.—Are you married? Please send your photo with the answer. I've tried at Macy's several times to get one, but they say yours are not on sale.

"This absurd note," said Mr. Tearle, blushing, however, as he caught our cynical smile when he applied that opprobrious epithet to Miss Lathrop's ingenious effusion—"this—er—note is only one of dozens that are sent to the box-office and the back door—why, they're even slipped into my unwilling hand by lynx-eyed District Messenger boys who lie in wait for me after a performance, and block the walk by the exit of the theatre! It's really too dem'd bad, isn't it? And I want you to help me out of the middle, my dear boy, don't you know?"

We sympathized with our afflicted friend, and promised to do something to relieve him.

"How?" he asked with eager accents.

"Publish your real age, and put an end to the difficulty."

"Very good," said Tearle, "but there's a—there's an obstacle."

"What obstacle?" we asked nonchalantly.

"There's nobody on this side of the water that knows the date of my birth," said Tearle anxiously.

"Don't you know it?"

"Now that's the devil of it—" began Tearle.

"Don't you know it?"

"Well, you see—that is—"

"Don't you know it?"

"Well, then, no!"

"Strange."

"Very strange. But this is how it was:

I am not of a curious turn, and it never even crossed my mind to inquire my age as I grew up. When I had lived some time, I visited the parish where I was born to look at the register. The church and register had been burned only the night before in a conflagration started by a spark from the pipe of the organ."

We meditated a few moments over Mr. Tearle's remarks.

"You don't know your age?"

"No."

"You want it discovered?"

"Yes."

"You should like to have it published?"

"Oh, yes!" (with tears in his eyes).

"You shall find your wishes gratified in the next issue of THE MIRROR. Miss Lathrop's wager will also be decided. We shall solve the problem of your age, Mr. Tearle, regardless of expense. Money is no object in a case like this."

Mr. Tearle was profuse in his protestations of thanks, and he shortly after left, feeling happier than he had in one hour—but "we must not anticipate though we must discriminate," as Magistrate Blunt would say.

The best way to explain the result is to recount the way in which we went about our labor of disinterested love.

The first step was to send a cablegram to THE MIRROR's able London representative, Mr. Tothurst, which sent that gentleman flying by express to Warrington, a little out of the way town in Lancashire, not far from Manchester. Here the obliging Mr. Tothurst spent the whole of Wednesday searching among the archives of the town. In a little newspaper office, on a cobwebby shelf, he found some files for A. D. 1879. The issue dated October 12 of that year contained what he wanted, and Wednesday evening, at seven o'clock promptly, we received the following dispatch:

LONDON, March 30, '81.

EDITOR MIRROR, New York:  
Found following clipping in Warrington paper:

"PUBLIC HALL, WARRINGTON. Six Nights Only.—Mr. Osmond Tearle and his specially selected dramatic company, commencing October 13. Monday, Hamlet. Mr. Osmond Tearle appears at Manchester Monday, 20th October, as Hamlet, a character which he performed for the first time in Warrington in 1871."  
56—collect.

This, of course, sets at rest all Mr. Tearle's doubts about his own age—all our own speculations—knocks Miss Lathrop's pretty theories in the head, and her friend can hold herself in readiness to partake of the seasonable oyster at Dorian's.

But there are several small matters of interest connected with the discovery that Mr. Wallack's juvenile leading man is 510 years of age. There are a number of advantages accruing to Mr. Tearle that must not be passed over too lightly.

It will first strike the reader that Mr. Tearle is the oldest living actor. Not only is he the oldest actor living, but his longevity is second only to that of the historic Methuselah.

We must take into consideration the favorable odds that Methuselah possessed—he was not an actor. He never wore a dress-coat; he never was cast for a part in *Where's the Cat?* he never made a legitimate success in a play that was injuncted because the word "elsewhere" was considered by a brilliant judge synonymous with "America"; he never had his race with Time endangered by neglectful street-cleaning officials and finally Methuselah had the inside track because he had the benefit of living several thousand years before the gentleman who is trying nobly to get the champion's belt away from him. There is a very good possibility of Tearle's beating our old Scriptural friend's best age on record, and we are willing to back him liberally in the contest.

But we are digressing.

There can no longer be any doubt as to the reason why Mr. Tearle is the best leading man Mr. Wallack has had under salary within the limit of our recollection. Even John Gilbert—who by his own confession has experienced the frosts of one hundred and four Winters—and William Warren, two young friends of Mr. Tearle, will have to admit their absolute inexperience beside that of the gentleman who lived two hundred years before William Shakespeare. The man is not to be sneezed at who hobnobbed with Garrick, imbibed gin-fizz with Colley Cibber, ate fried sole and shrimp-sauce with Richard Burbadge, flirted with Mrs. Oldfield, acted old men with Thomas Betterton, played at bowls with David Macklin and gossiped about his neighbors with jolly Peg Woffington. How rich must be the memory stored with the fruits of five hundred and ten years' practice of a noble profession! When the Bard of Avon came into the world, Tearle—or Tytle, as his name was then spelled—was already a veteran. Yet we read in the Warrington papers of Mr. Tearle playing Hamlet two centuries before his alleged author was even thought of. If Hamlet was written so long before Shakespeare came in to the world, is it not reasonable to presume that in discovering Mr. Tearle's exact age THE MIRROR has

had not yet appeared, as well as those in which they had already seen me. It has been said so often by the press, and reiterated to me so much in private letters, that the company and surroundings at the Princess's have been detrimental to the proper production of Shakespeare during my engagement there, that prior to my provincial tour I thought I would really like to have the satisfaction of appearing in at least one or two good all round performances. Mr. Irving consented at once, and left the matter in my hands that have puzzled our brain for some time past. Will he tell us—

Who quarried the obelisk?

Why the New York streets have not been cleaned this Winter?

Why Miss Ward won her case?

What was the maximum and minimum temperature April 2, 1473?

Who was the mother of that notorious old Sapphyra, Mother Shipton?

When Lester Wallack was a young man?

Why H. R. H. the Prince of Wales did not marry "Perdita" in 1759?

And finally, Whether there was a variety theatre at the Old Gate, London, in 1394?

MARCH 30, '81.

OSMOND TEARLE, DR., to NEW YORK MIRROR.  
Cablegrams..... \$73 00  
Tothurst's railroad fares..... 3 00  
Tothurst's drinks at Warrington..... 11 74  
Tothurst's fees (one day's arduous labor)..... 25 00  
Decoding bet..... 10 50  
Sundries..... 130 00

Total..... \$253 24

Please remit.

#### Edwin Booth.



Edwin Booth's engagement in London at the Princess, which has just closed, was on the whole an artistic triumph for our great tragedian. Not only did he give the Londoners a true taste of his mettle, but he has paved the way for a series of performances that will be the most notable theatrical event of the year. Mr. Booth has made very little money at the Princess. This is easily accounted for when we recall the general disfavor in which the theatre itself is held, and its unfitness for the proper presentation of tragedy. But while Mr. Booth's expectations financially have not been fulfilled, he expresses himself in all the letters received by his friends in this city as entirely satisfied with the impression his acting has created. His intentions are somewhat cloudy; but he makes few calculations for the future, because of the very precarious condition of his wife.

The sensational dispatches concerning Mrs. Booth's illness we believe to be greatly exaggerated. She is undoubtedly a very sick woman, but there is no reason to base any truth in the rumor that her demise is hourly expected. The English climate has had a bad effect upon her throat—naturally weak—and Dr. Jenner and other eminent physicians who held a consultation, concluded that the disease from which she is suffering is consumption of the throat. This disorder is generally fatal, but her doctors state that Mrs. Booth will probably live a year, if not longer. She has the very best care and attention, and her daughter, Miss Edwin, is constantly with her. She coughs terribly and suffers greatly, but she has no idea that there is a prospect of her not living. The physicians have given orders that the serious aspect of her case be kept from her at present. Mrs. McKiever, Mrs. Booth's mother, will probably be with her daughter this week.

Socially Mrs. Booth is a charming lady, highly accomplished, and moving, when here, in our best circles of society. She was educated originally for opera, and possessed when she left New York a finely cultivated and powerful voice. If she is well enough, Mr. Booth will probably take Mrs. Booth to a water cure in the south of Germany. He expects, at last accounts, to come back to America next Spring.

Mr. Booth narrates as follows the manner in which he came to effect an arrangement to play with Henry Irving:

"Mr. Irving asked me to luncheon or to sup with him, and I was to name my day. I played at a matinee recently for the benefit of Mr. Chatterton, at the request of some good people. Mr. Irving also acted. I named the day for the luncheon. He invited me to his rooms. We spent quite a long time together talking of subjects in which we are both interested. I found him charming and sympathetic. During our conversation I intimated that I would like to give some matinees at his theatre, engaging my own company so that I could present to the London public with satisfaction to myself some of the pieces in which I

stumbled upon a relic of the past which will set at rest all doubts as to the disputed origin of Shakespeare?

Actors who were old men before Christopher Columbus did his little egg trick in the presence of the Spanish Court, are not found in every theatre; and we congratulate Mr. Wallack, New York and ourselves upon the inestimable treasure so lately brought to these shores.

There are a few questions that we want Mr. Tearle to answer right off—questions hands to propose further what I wished. And so we said au revoir, having spent a most agreeable day. Soon after I had reached my rooms, Mr. Irving called. He said he had been thinking the question of morning performances over. The matinee is not popular in London. Once a week, not more, could be relied upon for large audiences, and that morning was occupied by himself. It was Saturday. My idea was, of course, to play on other mornings. "I cannot advise you," he said, "to risk matinees; suppose you come and play in the evenings, say three nights a week, with me in Obello?" I replied that I should be delighted to do so. He at once mentioned terms that were most liberal, and we closed the arrangement."

#### LETTERS TO THE EDITOR.

Will you hear this letter with attention,  
As we would hear an oracle?  
LOVE'S LABOR LOST.

#### THE EX-USHERS EXPLAIN.

NEW HAVEN, CONN., March 28, 1881.

EDITOR NEW YORK MIRROR:

DEAR SIR:—Noticing in the last issue of THE MIRROR, a note to the effect that "the ushers at Carlil's had recently deserted him," we should like to correct and explain the same.

The ushers referred to began their duties the opening night, September 30, with the understanding that after one month they would be paid for their services every night; after that time Mr. Carlil repeatedly made promises to pay, but failed to keep them.

In regard to desertion, the ushers left two weeks before the next show at the theatre, and notified the chief usher in time to drill a new force.

Hoping you will find space in your columns for this, and thus confer a great favor, we are, Respectfully yours,

EX-USHERS OF CARLIL OPERA HOUSE.

#### DENIES IT.

MUSKOGEE, MICH., March 27, 1881.

EDITOR NEW YORK MIRROR:

DEAR SIR:—The following paragraph is going the rounds of the press:

Mr. W. J. Ferguson, who enacts the part of Petticus Green in *Hazel Kirke*, was formerly a member of the company of the late Edward A. Sothorn, the famous representative of Lord Dundreary. Sothorn was intensely jealous of Ferguson, who is one of our best light comedians, and becoming enraged one night because the young actor received more applause than the great Sothorn himself, the star of the evening, the unfortunate Ferguson was summarily discharged. He lives while Sothorn lies in a dishonored grave.

I never was a member of Mr. Sothorn's company, and I knew him but slightly, having met him only once. The article is a mistake.

W. J. FERGUSON.

#### A MUSICAL DIRECTOR'S FLIRT.

BALTIMORE, Sunday, March 27, 1881.

EDITOR NEW YORK MIRROR:

DEAR SIR:—Knowing your customary willingness to expose the frauds that infect the dramatic profession, I would bring the following to your notice, hoping you will give it a space in your valuable journal.

Some weeks ago, I being out of an engagement in New York, was approached by one Jed Basset, who in conjunction with his alleged sister, Margery Basset, and Eugene F. Eberie, were desirous of paralyzing the country towns with an alleged original play called *Brio-a-Bras*, in which Mr. Basset does a lot of time honored sketches. Well I agreed to go with them, and I received no salary for the last five weeks, when they got an engagement at the Academy of Music, Baltimore, where they played the late week to very good business. I was sick all the week with chills and fever, and got off a sick bed every night to perform my part of the bill, and though they made money they all left town Saturday night, sending me word to get back to New York the best way I could, and leaving me sick with a big hotel and doctor's bill and not a cent in my pocket. I hope you will do me the favor to insert this as a warning to all connected with the dramatic profession to beware of these beats, and oblige yours very respectfully,

FRED. J. EVANS.

Howard House, Baltimore.

P. S.—Mahn's Opera company were here, and can certify to the truth of the above statement.

#### TELEGRAPHIC NEWS.

[Dispatches must reach THE MIRROR before 5 p.m. Wednesday, to insure insertion.]

BOSTON, March 28, 1881.

European Mastodons too much for Bernhard. Globe Theatre jammed; hundreds turned away. Remarkable opening.

CHARLES FROHMAN.

PHILADELPHIA, March 30, 1881.

To prevent further misunderstanding, will you please insert the fact that H. J. Dillon and Fannie Francis Dillon were divorced in Massachusetts last January?

R. J. DILLON,

Robson & Crane Company.

Mart Hanley's little boy died last week. He was the second son and was aged five years and ten months. On receipt of the news Alice Harrison and her brother telegraphed Mr. Hanley—"His little life was pure and untroubled. His soul finds rest in a better world. Alice and Louie."

On dit that *She Stoops to Conquer*, Captain of the Watch and *Woodcock's Little Game*—the two latter in one night—will be produced at Wallack's, with Lester himself in the three pieces, before *The World* is played.



## PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

large house. Booked: New Orleans Minstrels 29th; Kate Claxton 31st.

## LOUISIANA.

National Hall (James H. Rhea, manager): Mrs. Joshua Whitcomb comb. 21st and 22d; a poor co. to a poor house. Howard Henderson lectured 24th on "Girls and Women of the Period."

## HANNIBAL.

Mozart Hall (W. D. Waller, manager): Dr. Charles L. Howard in Joshua Whitcomb 23d and 24th. Poor business; co. fair. Florence Herbert next week.

## New Hampshire.

## MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): Joseph Murphy appeared in Kerry Gow 23d for the second time this season, to a \$700 house. The Galley Slave co. drew only a fair house 23d, but with fine acting and excellent scenery gave much satisfaction. Booked: Pat. Rooney comb. 28th; Hazel Kirke co. 29th. Booked: Collier's Banker's Daughter April 4; Deacon Crankett 5th; F. S. Chanfrau in Kit 6th.

Music Hall Variety Theatre (S. R. Hanford, manager): Another week of good entertainments to good business. Ned Wambold replaced Arthur Sprague as stage manager 21st.

Items: Fred W. Brooks of this city left 19th to join Haverly's New Mastodon Minstrels.—John Shorey, once a well-known showman and partner of Duprez & Green in the minstrel business, is now employed as bill distributor at the Music Hall Variety Theatre.—Hazel Kirke has met with one of the largest advance sales ever known here.

## PORTSMOUTH.

Music Hall (Frederick P. Wilson, local manager): The Galley Slave Co. to a small house 21st, but a fine performance. Sol Smith Russell's Edgewood Folks 23d to 25th, quite laughable, but the performance as a whole not up to public expectations. Chanfrau in Kit was booked for 25th, but failed to put in an appearance. Booked: 28th, Hazel Kirke, Co. No. 3; 29th, Joseph Murphy; April 1, Union Square Theatre Co. in the Banker's Daughter (Collier Co.); 2d, Milton Nobles in The Phoenix; 7th, Bennett Moulton's Juvenile Opera Co. in Chimes of Normandy; 19th, Barney Macaulay in Uncle Dan'l; 22d, C. L. Davis Co.

Franklin Theatre: Nothing this week.

Items: Janussek has written here, for open dates; also, Mrs. Scott Siddons, but will not be here till the close of the season. William Bonney, one of C. H. Smith's lieutenants, was here last week; C. T. Atwood of the Union Square co. also made us a flying visit.

## CONCORD.

White's Opera House (H. Hobbs, manager): The Galley Slave was greeted by a good-sized audience 22d; co. good and gave satisfaction. Banker's Daughter comes April 2; Chanfrau in Kit 5th.

## New York.

## BUFFALO.

Academy of Music (Meech Bros., proprietors and managers): Sarah Bernhardt favored us with her great impersonation of Camille last week, which was doubtless the most artistic performance that has ever been given here. Her support was in the main good but cells for no elaborate praise. The attendance was very large, the receipts footing up over \$2,000. America's favorite actress, Fanny Davenport, followed and presented the same character to one of the largest audiences that has ever been inside the Academy walls, the house being literally packed from parquette to dome and large numbers being turned away unable to obtain admittance. The performance was in every way worthy of the talented artist, differing somewhat from the conception of Bernhardt but at once finished, realistic and grand. The applause which greeted her was well deserved, she being called before the curtain at the close of each scene and at the close of the last act the audience rose en masse wildly cheering the lady. The engagement closed Saturday, the most successful ever played by Miss Davenport in this city and the largest financially of the season. The support was the strongest and best we have had this season. For this week James A. Herne's Hearts of Oak will be the attraction and the week following Neil Burgess presents his Widow Bedott 4th, 5th and 6th, with Fun on the Bristol the balance of week.

The Adelphi (Lang & Traller, managers): The efforts of the managers of this popular place of amusement are fully recognized, and full houses are the order nightly. We are sure of seeing and hearing nothing but first-class people as nothing of the mediocre order are engaged.

St. James Hall (Flint & Carr, managers): Jay Rial's co. presented that well-worn play, Uncle Tom's Cabin, to immense houses the first part of the week. Leavitt's Burlesque Opera co. gave three performances Friday and Saturday to poor houses. For this week Hartz the Illusionist has the hall, and April 8 and 9 Snelbaker's Majestic Consolidation is booked. Bartholomay's Equine Paradox co. have closed for two weeks in May.

## ROCHESTER.

Grand Opera House (Joseph Gobey, manager): Sarah Bernhardt played Camille 22d to a large audience, and curiosity has been satisfied. Abbey's Humpty Dumpty troupe appeared 23d to light business; Mrs. Scott-Siddons and co. closed a successful three nights' engagement 26th; we were much disappointed with her acting and believe that if she had appeared in one of her readings the audiences would have been better pleased. Booked: Leavitt's Burlesque Opera co. 28th and 29th; Fun on the Bristol April 4, 5 and 6; Neil Burgess 7th, 8th and 9th.

Corinthian Academy of Music (Arthur Leutcliff, manager): The McGibney family appeared 21st, 22d and 23d to packed houses, presenting an enjoyable entertainment, which was deserving of the patronage it received. Booked: Fanny Davenport 28th, 29th and 30th; Goodwin's Frolics April 2; Emma Abbott Opera co. 4th, 5th and 6th; Denman Thompson 7th, 8th and 9th; M. B. Curtis as Sam'l of Poseu 11th.

Items: Sarah Bernhardt complimented Manager Gobey of the Grand on the conveniences of her dressing room while here. She said it was superior to any she had occupied since she left the metropolis.—The Herald of this city says: "The New York Minstrel is the best of our many dramatic exchanges for good, reliable news, and is the popular authority in this city."

## SYRACUSE.

Wisting Opera House (P. H. Lehnen, manager): Mile. Bernhardt stands alone as the best-advised woman in the world, consequently most of the audience went on the 24th, not to hear but to see. Syracuse was not "wild" over the great star, and I pro-

dict a larger house numerically when Fanny Davenport essays the same role of Camille. Booked: 29th and 29th, Boston Ideal Opera co.; Leavitt's Burlesque Opera co. 21st, and Jarrett & Rice's Fun on the Bristol April 1 and 2.

Grand Opera House (P. H. Lehnen, manager): Joseph K. Emmet gave a decidedly "queer" play called Fritz in Ireland to large business 21st and 22d. Mr. Emmet is as pleasing as ever in his specialties, but his co. is hardly up to the mark and his play is but a thread on which to string comedies. 23d, 24th, 25th and 26th, McEvoy's Hibernicon drew average business. The affair is a panorama of Ireland with variety talent interspersed. Their manager says that he opens at the Bush Street Theatre, San Francisco, May 2, but as Robson & Crane open there 4th of the same month for a long engagement I think the manager of McEvoy's Hibernicon was greatly giving your correspondent. Booked: Fanny Davenport 31st; Emma Abbott Opera co. April 4.

Items: The words "FROM THE NEW YORK MINSTREL" would look well at the end of an article in the Sunday Herald to credit the story of Clarke and Booth, written by Miss Marlow Booth in the Christmas number of Fun Minstrel, to its proper source instead of giving the Washington Star the benefit.—Bohemian Glass Blowers will be here soon.—Emma Abbott's advance is in the city.—Manager Lehnen has been playing Barney Macaulay and Haverly's Widow over his Western circuit.—Happy Cal Wagner's Minstrels are doing large business on the Auburn circuit.

## ALBANY.

Leland Opera House (J. W. Albaugh, manager): Fun on the Bristol has attracted good audiences during the week. Bernhardt 25th and matinee 26th in Frou Frou and Camille to large but not crowded houses. Comparisons as to the abilities of Clara Morris, Modjeska and Bernhardt were freely drawn, and the universal verdict was favorable to the two former artists. Rice's New Evangelinae co. 28th, week.

Tweddle Opera House (William Appleton, Jr., manager): The Ideal Opera co. in Olivette and the Pirates 23d and 24th. This party has long been a favorite one here, but I do not think their last visit has heightened the favorable impression they have heretofore enjoyed, as the rendering of the above operas impresses me with the idea that the co. is traveling on their past reputation. Business good. Coming: 28th, 29th and 30th, Emma Abbott.

Martin Opera House (Col. Foote, manager): Snelbaker's Variety co. 26th to large and well-pleased audience. Booked: April 1 and 2, Fanny Davenport in Pique and Camille.

Levantine's Novelty Theatre (Frederick Levantine, manager): Business continues good. The following are the new faces announced for coming week: Virginia Trio, Avery & La Rue, William McMan.

Items: The Bernhardt engagement was not a brilliant financial success. The receipts were \$3,000 for the two performances.—Manager Foote of Martin's Opera House has become very energetic of late in the way of securing first-class attractions.—There seems to be considerable curiosity here to see Fanny Davenport as Camille.—Manager Albaugh will take a benefit April 21. The bill will be Julius Caesar, with Lawrence Barrett as Cassius, Louis James as Brutus, Mrs. Albaugh as Portia and Mr. Albaugh as Brutus.—The Leland, Martin and Tweddle Opera Houses present very brilliant appearances in the evening, being illuminated with electric lights.

## TROY.

Griswold Opera House (M. V. B. Finch, manager): The Jollities 21st, 22d and 23d in An Electrical Doll to good business. J. K. Emmet in Fritz drew two big houses 25th and 26th. Booked: Fun on the Bristol 28th, 29th and 30th; Professor Hartz April 4; Mitchell's Pleasure Party 11th.

Rand's Opera House (Preston & Powers, managers): Sarah Bernhardt appeared 26th to a thin house—so thin that she was disgusted and did not change her costume but once. Coming: Snelbaker's Majestics 28th; Emma Abbott 30th and 31st; Bartley Campbell's Galley Slave April 1 and 2; Olivette 4th and 5th; Mme. Reutz's Female Minstrels 7th; Joseph Murphy 8th and 9th.

Grand Central Theatre (P. Curley, proprietor): A good variety show is given nightly to large audiences.

Items: The Jollities comb. have had three new sketches written for them by C. F. Pidgeon, of Boston.—The Mirror is for sale by the Northern News Co., 240 River street, every Thursday. It is also on file at the Criterion Billiard Parlors, 22 Third street.

## KINGSTON.

Sampson's Opera House (Phil Sampson, manager): Viola Clifton's Lady (21) Minstrels came 24th to a very large audience, giving a poor show. The Clifton crowd were warned by the Mayor that if they came to this city and gave an entertainment a fine of \$100 would be imposed upon them; but they had secured their license before the Mayor's warning was received. They were a little scared, however, and flesh-colored tights were not as prominent as some of the bald-heads had anticipated.

Music Hall (William H. Freer, manager): The Abbey Humpty Dumpty party will appear April 2; Rutgers College students in concert 8th.

Items: Business outlook good.—Music Hall to be in hands of C. K. Gardner next season, commencing Jan. 1, 1882.

## UTICA.

Opera House (John Abercrombie, manager): Sarah Bernhardt gave us Camille 23d to \$1,400—a small house for the great French actress. J. K. Emmet 24th in Fritz in Ireland to fair house. The Boston Ideal Opera co. 25th and 26th in Olivette and Bohemian Girl, and Fatinitza matinee 26th, to big houses. Emma Abbott in Trovatore and Fra Diavolo April 2; Denman Thompson 6th.

## AUBURN.

Academy of Music (E. J. Matson, manager): Barney Macaulay and co. 22d gave a first class entertainment to fair audience. Mrs. Scott Siddons appeared 23d as Rosalind to a packed but somewhat disappointed audience. Coming: 28th and 29th, McEvoy's Hibernicon; 30th, Boston Ideal Opera co.; April 1, Snelbaker's Consolidation.

Opera House: Coming: 29th, Cal Wagner's Minstrels; April 1, Leavitt's English Opera Burlesque co.

## BATAVIA.

Opera House (H. C. Ferren, manager): Abbey's Humpty Dumpty 24th to a large and well-pleased assemblage. Hotchkiss Family Concert co. 25th and 26th to small house. Booked: George Holland Comedy co. 31st, April 1 and 2.

Elmwood Hall (H. Warren, manager): Helen Potter Pleides 22d gave a fine entertainment to a small audience. Nothing booked.

## OSWEGO.

Academy of Music (W. B. Phelps, manager): A Messenger from Jarvis Section

(B. Macaulay) drew a crowded house 21st and pleased every one. J. K. Emmet and co. in Fritz in Ireland called out another crowded house. Carl Wagner's Minstrels April 1 and Campbell's Galley Slave co. 7th.

## BINGHAMTON.

Academy (A. D. Turner, manager): B. Macaulay as Uncle Dan'l 24th to a good house. The co. gave satisfaction. George E. Steven's Uncle Tom's Cabin comb. 25th to fair house. Booked: Snelbaker's comb. 31st; Buffalo Bill April 2.

## HORNELLSVILLE.

Shattuck Opera House (Dr. S. P. Shattuck, manager): Helen Potter's Pleiades 23d to a large and select audience; 26th, Abbey's Humpty Dumpty to good business. Anthony & Ellis' Uncle Tom's Cabin is billed for 31st.

## ONEIDA.

Devereaux Opera House (H. Devereaux, manager): Coming: April 5, Cal Wagner's Minstrel troupe.

Conroy Opera House (Lient. Cavana, manager): McEvoy's Hibernicon 22d to fair house.

## WATKINSVILLE.

Mama Crolus co. pressed through here 28th for Mexico, N. Y., for one week, opening in Fulton April 4 for one week. The Armstrong comb. is at Canthage for one week, opening 28th, thence to this place one week, commencing 11th.

## ROCKFORD.

Ward's Opera House (G. R. Ward, manager): The McGibney Family 21st to a large house and gave satisfaction. They return April 21.

## SCHENECTADY.

Union Opera House (E. W. Moore, manager): Snelbaker's Majestic comb. 30th; Bartley Campbell's Galley Slave April 5.

## ALBION.

The McGibney Family played to a large house 26th and are to return April 1.

## New Jersey.

## NEWARK.

Grand Opera House: 25th and 26th Col. leader's Georgia Minstrels to good house. Park Theatre: Booked: April 1 and 2, Mrs. Scott Siddons in As You Like It and Twelfth Night; 7th, Bernhardt.

Newark Opera House: 28th and week. Rentz Santley Novelty co. in the burlesque Billie, the Tailor; or, All of It.

Mulberry Street Theatre: 28th and week. Yankee Robinson in the comedy F. F. Vs. Burlesque.

## TRENTON.

Taylor Opera House (John Taylor, manager): N. C. Goodwin's Frolics made a return visit 28th to a good house, his support was excellent, and the audience testified their approval by calling him before the curtain three times. Coming: 31st, Mrs. Scott-Siddons; April 4, Haverly's New Mastodon Minstrels; 5th, Steele Mackaye's Won at Last; 8th, Rice's Evangeline comb.; 11th, Janussek; 12th, Leavitt's English Opera Burlesque.

Item: Batcheller & Doris' Inter Ocean Circus show here 16th.

## North Carolina.

## WILMINGTON.

Opera House (E. J. Pennypacker, manager): Jay Rial's Humpty Dumpty co. played 23d to crowded houses matinee and night; performance indifferent.

## CHARLOTTE.

Opera House (L. W. Sanders, manager): Powell Bros., magicians, 21st and 22d, to fair houses. Booked: Agnes Herndon April 5 and 6.

Item: A scene painter from Chicago has been here during the week painting scenery for McElreth's Hazel Kirke co.

## Nebraska.

## OMAHA.

Academy (John S. Halbert, manager): A large audience greeted Maggie Mitchell as Fanchon 18th. Her support was fair. She was warmly received and twice called before the curtain. Roselle, the new Western star, played to fair business 21st and 22d, giving Evadne and Parthenia. All things considered her playing is remarkable and called forth repeated and enthusiastic applause. Both nights she was obliged to come before the curtain twice. She has only been on the stage four months and this was the fifth time she had ever attempted the very exacting role of Evadne, yet she played it with great grace and power. Her Parthenia is a much more finished performance and ranks Mary Anderson's in the opinion of people here. She is a large woman, but her figure is so fine that it does not tell against her. Haverly's Strategists had a good house 23d and 24th. The comedy is certainly the very funniest thing ever seen in this city. The co. is a strong one and well balanced. Helen Mar White gives a dramatic reading 25th.

St. Elmo (John G. Nugent, proprietor): The boys who love variety still continue to fill this theatre, where Mr. Nugent never fails to have an attractive bill.

## Nevada.

## CARSON CITY.

Carson Opera House (John T. Preddy, manager): The John A. Stevens co. appeared here 17th and 18th, opening in Unknown and closing with Passion's Slave; good houses both nights. Passion's Slave is the better play of the two, the San Francisco critics to the contrary. The language is better, the pathos and humor are more harmoniously blended, the plot is more consistent, the action is easier, and there is less of the lurid than in Unknown. Mr. Stevens gives an uneven performance as the Unknown, over-acting at times and doing too much in an attitudinizing way; but as Manuel De Foe in Passion's Slave he rose to the requirements of the part and showed himself an artist. Helen Blythe struck the keynote of popularity as Annie Roseleaf in Passion's Slave, and received rounds of hearty and well-merited applause.

Items: Haverly's Comedy co. (probably the Widow Bedott comb.) is booked for the Opera House 24th and 26th.—Maguire will give us two nights of Katherine Rogers next month—dates not fixed.—The Stevens co. closed a broken engagement at Piper's Opera House, Virginia City.

## OHIO.

## CLEVELAND.

Opera House (L. G. Hanna, manager): The ever-welcome Lotta has just closed the most successful engagement she ever played here. Zip, Musette and Little Nell were given. The charming peculiarity of manner and action which have made Lotta world-famous were received with the usual enthusiasm. The support is unchanged from that of last year, with exception of C. H. Bradshaw, who proves a worthy successor to Ed. Mable. Neil Burgess, this week, in Widow Bedott; April 4th, Draper's Uncle Tom comb.

Academy of Music (John A. Ellsler, man-

ager): Oliver Doud Byron in Across the Continent and Ten Thousand Miles Away drew fair houses 21st, 22d and 23d. Mr. Byron's acting is neither better nor worse than it has been during the past ten years, and his company is fairly good. Mrs. G. C. Howard, the original Topsy, presented Uncle Tom's Cabin remainder of the week to fair audiences. Annie Pixley in M'iss this week.

Theatre Comique (B. C. Hart, manager): Diamond Novelty Co. open 28th.

Items: J. W. Carroll, Lotta's manager, has rejoined the co., but is still far from feeling well. The Zither Club Concert, 24th, was quite a successful affair. Prof. E. S. Mattoon of Toledo gave an interesting piano recital last Thursday. Chas. Hogg is actively engaged in preparations for the erection of his new Summer theatre at Hallett's Garden. The genial D. A. Keyes was in town last week, ahead of Lotta. Manager Hanna's father is seriously ill. A life-like realization of Chas. Dickens' Old Curiosity Shop was seen on the Opera House stage in the second act of Little Nell.

## COLUMBUS.

Comstock Opera House (Theo. Comstock, proprietor): Leavitt's Gigantics had a good house 24th. The co. is not as strong as it was the early part of the season. Coming: My Geraldine co. April 1 and 2; Annie Pixley 7th, 8th and 9th; Tony Pastor is booked for June 15 and 16.

Grand Opera House (Col. Theodore Morris, manager): House closed all week. Coming: Hermann 31st and April 1 and 2; Baker & Farron, Child of State comb., Olivette, The Danites, Emma Abbott, Denman Thompson and Lawrence Barrett in the near future.

Items: Archibald Forbes, the "war correspondent," was in the city last Wednesday.—The Corine Merriemakers canceled their dates for 31st and April 1 and 2. They will probably come later.

## TOLEDO.

Wheeler's Opera House (C. J. Whitney, manager): Prof. Hartz and co. closed five nights' engagement 23th, playing to good houses and giving a good show. Strakosch-Hess Opera co. in Melistele with Torriani, Annandale, Conly, Perugini and Tilla in the principal characters. Excellent entertainment and large house; return April 1 in Carmen. Booked: Robson & Crane April 4; Abbey's Humpty Dumpty, 6th; Snelbaker's Majestics, 11th.

Adelphi Theatre (Fred McAvoy, manager): Business continues good. Closing 26th are: The Four Emeralds to Louisville and Duncan Sisters to Cleveland. Billed for 28th: George A. Hill in drama On the Trail, Mason and Clark in songs and dances and La Corder, elop dancer.

Item: Manager McAvoy has been laid up the past week with an inflamed eye. He was tendered a complimentary benefit by the attaches of his theatre 26th, which was largely attended.

## ZANESVILLE.

Black's Music Hall (Charles Grigsby, manager): Professor Caldwell of Boston in mesmerism and psychology to fair audiences all week. He continues next week. M. B. Leavitt's Vandeville co. played 25th, filling the house from footlights to gallery. Every body pleased; good show.

Opera House (John Hoge, manager): Buffalo Bill, played to a \$500 house 21st. Mr. and Mrs. George S. Knight occupy the boards 28th.

Gold Hall (Schultz & Co., managers): Robert Burdette (Hawkeye man) delivered a lecture to fair audience. Captain Bogardus and his four sons give a shooting entertainment April 7, 8 and 9.

## SPRINGFIELD.

Black's Opera House (George W. Emery, manager): Leavitt's Gigantics 23d to good houses; fair show. Dr. A. A. Willett's lecture on "The Model Wife" 21th, to big house. Coming: Colored Ideal co. April 8; Baker and Farron, 15th; Annie Pixley, 5th.

Items: Minnie Fenton, the Skatorial Queen of Indianapolis, has been the drawing card at the Grand Central the past week.—Manager H. Tyner was in Dayton Tuesday.—E. G. Stone, Hermann's business manager, was in town Tuesday.—Manager George W. Emery, of Black's Opera House, went to Cincinnati Wednesday.—There is strong talk of a new orchestra at Black's.—The best shows of the season are to come yet.—A. C. Black, proprietor Black's Opera House, is in New York City on business.—Professor Van Nostrand, solo cornetist, is at home.

## SANDUSKY.

Bemiller's Opera House (Wilham Stoffe, manager): The event of the season was the appearance of Fanny Davenport in Pique 21st to a magnificent audience, composed of the elite of the city; receipts \$800. Booked: N. C. Goodwin in Hobbies April 4.

Items: Much credit is due Manager Stoffe for his untiring efforts in bringing first class co. to our little city; and no one can say, after such houses as Mary Anderson, Janussek, Mr. and Mrs. George S. Knight, Fanny Davenport and others drew, that Sandusky is not a good show town.—Business at the Academy of Music continues large.

## XENIA.

Opera House (John A. Healing, manager): Archibald Forbes in lecture 21st. Subject, Life of War Correspondent; small audience. Booked: 30th, Signor Cuzzio's Gift Entertainment; April 5, Standard co. of New York in the comedy of Rooms to Rent; 8th, Phil harmonic Society of Dayton, O., in grand concert; 12th, Rial's Ideal Uncle Tom's Cabin co.; 14th, the Berger Concert co.; 19th, Humpty Dumpty.

## WOOSTER.

Quincy Opera House (C. M. Yocum, manager): Naad Queen 21st and 22d to full houses. Booked: Duprez & Benedict's Minstrels April 19; Oliver Bond Byron 28th.

Items: The amusement season here has been quite prosperous.—Several fine attractions are being negotiated for by the new management of the Opera House.

## PORTSMOUTH.

City Opera House (John Wilhelm, proprietor): J. E. Wooley opens a roller skating rink 28th for two weeks; Bogardus & Son, shortists, 29th to fair business. Coming: Berger Family, as reorganized, April 8.

Items: No developments in the proposed new opera house project.—Chas. Scott and co. were well pleased with their engagement here.

## YOUNGSTOWN.

Opera House (W. W. McKeown, manager): George S. Knight in Otto 17th to good business. Mme. Donaldi Concert co. disbanded here; they did not do a good business. Rive King Concert co. 24th; first-class entertainment to good business. Booked: 30th, Rial's Uncle Tom; April 2, Gen. Weaver; 6th, My Partner.

## DAYTON.

Music Hall (Charles D. Mead, manager): Leavitt's Gigantic specialty co. 22d to a fair

house. Redpath lectured on the Land League question on the 24th, assisted by Miss Eva Childs Mason, to a good house. Booked: Annie Pixley, April 4; Rial's Uncle Tom and Maggie Mitchell to follow soon.

## AKRON.

Academy of Music (W. G. Robinson, manager): Rive-King Concert co. 24th to small audience; concert good; My Geraldine 25th to large audience. Booked: April 4, Jarrett & Palmer's Around the World in Eighty Days; 13th, Emma Abbott Opera co.; 15th, Maggie Mitchell; 23d, Pirates of Penzance by Boston Ideal co.

## CANTON.

Opera House (Louis Schaefer, proprietor): Hyer Sisters comb. 21st and 22d drew a fair house first night; second night bad. Nothing this week.

## Pennsylvania.

## PITTSBURG.

Opera House (John A. Ellsler, manager): James A. Hearn's Hearts of Oak comb. closed a good week's business 26th. The piece was well mounted and seemed to give satisfaction. Lotta opens 28th for the week. Hazel Kirke, with C. W. Conlock and Edie Ellsler in the cast, April 4, for the week. Annie Pixley in M'iss, 11th.

Library Hall (W. W. Fullwood, manager): Haverly's Widow Bedott party with C. B. Bishop as the crafty old ad amused good-sized audiences last week. Mrs. Boardman lectures 29th, and Archibald Forbes will tell us of the "Inner Life of a War Correspondent" 30th. Ford's Olivette co. have the house March 31 and April 1 and 2; Hoey & Harde's Child of State 4th, week; Haverly's Mastodons 11th, week.

Lycium (John A. Ellsler, manager): Buffalo William gladdened the hearts of about one million boys, more or less, by his appearance at this house 24th, 25th and 26th.

Williams' Academy (H. W. Williams, manager): A good entertainment was given at this house last week, and, as usual, good business was done. Luke Schoolcraft made his appearance 21st, his wife having sufficiently recovered to allow him to rejoin his co.

Items: Mrs. Lizzie Numemacher, nee Lizzie Webster, was in the city last week.—The old Fourth Avenue Theatre is now a thing of the past. It has been transformed into a furniture store.—It is asserted that the dramatic critic of one of our evening journals received the "house grande" from the Opera House during one of the performances of Hearts of Oak for making impertinent suggestions.—Gustav Krone, a German actor of some prominence in this city, will receive a benefit at Turner Hall, Allegheny, April 5.—James A. Hearn is negotiating for the purchase of a residence in the suburbs of Boston.—James L. Thayer will not travel with Van Amburgh's show the coming season; he has accepted instead the management of a coach company which will shortly begin operations in this city.—The "carpenter-actor," W. A. Lang, and his "own co." are busily engaged rehearsing a new piece upon which our southsiders are shortly to pass judgment.—Anthony & Ellis' Uncle Tom party are playing to very large business in our surrounding towns.—Our Iron City Quintette Club give an entertainment at a minor hall April 25.—John Kinlan and co. appear at Braddock's Opera House 26th in the Fairy Circle.—It is rumored that the present manager of the McKeesport Tube Works will shortly assume the management of Steward Rogers, the elocutionist.—The Whale exhibition closed 26th after a two weeks' stay; large business was done. The management claim that they have thus far



arm. She is now in the city at the Reed Home.

## BRADFORD.

Wagner's Opera House (Wagner & Reis, proprietors): Nothing this week. Booked: Emma Abbott's English Opera co., April 7th and 8th; Aldrich and Parsloe's My Partner comb., 9th; Galley Slave 11th and 12th; Rice's Evangeline co., 15th and 16th; Kralffy's Around the World during April.

Gem Theatre (M. J. Cain, proprietor): Uniformly good business.

Item: Charles Diamond will join Tony Pastor's new variety co.

## HONESDALE.

Liberty Hall (Dr. J. W. Kesler, manager): The people of Port Jervis are practicing Pirates of Penzance (fifty people) under the leadership of Prof. Fowler. Contemplate putting on here in the near future.

Items: Parties are negotiating for a ball to open a variety show during the coming Summer. Honesdale has been sadly neglected by traveling cos.

Wallace-Villa comb. booked for Carbondale April 9. They loose a cool hundred by not booking here.

## HARRISBURG.

Opera House (H. J. Steel, manager): The Tourists 23d to large and enthusiastic audience. This co. left early the next morning for San Francisco. Ford's Olivette co. rendered this delightful opera for the second time to a large audience. Booked: Chas. L. Davis, 29th; Prof. H. Cook, 31st, 1; James E. Murdoch, 7th; Haverly's New Mastodon Minstrels, 8th; Buffalo Bill, 9th; Goodwin's Frolics, 30th.

## ALLENTOWN.

Academy of Music (B. J. Hagenbuch, proprietor): The Kentz Santley Novelty co. 25th to fair house, giving a fair show; Tony Denier's Pantomime co. to an immense audience 26th, giving a fine pantomime performance. The Boston Ideal Opera co. will appear April 9.

Item: Managers Misdler and Aschbush have several fine attractions for next month.

## WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Tony Denier 25th, to a very large house; good performance. Booked: Herne's Hearts of Oak April 18th and 19th.

Item: Tony Denier's band, while playing through the streets, caused a team of horses to run away and break things up generally, which cost Tony \$75.

## EASTON.

Opera House (William M. Shultz, manager): My Geraldine 21st to a crowded house, by a most excellent co. Mr. Campbell was in the theatre during the evening and being called for by the audience appeared and made a speech. Hobbies and Mrs. Scott-Siddons are booked for this week, 29th and 30th.

## ALTOONA.

City Opera House (J. Cloyd Kreider, manager): Berger Concert co. 21st to a large house; co. medium. Howarth's Hibernian and McGill's Mirror of Ireland 25th and 26th and matinee; big houses; co. below the average. Coming: Mr. and Mrs. George S. Knight, 29th.

## DANVILLE.

Opera House (Cattin & Talley, managers): Agnes Herndon and co. came 21st and 22d in Led Astray and won at last to fair business. Blind Tom 23d to packed house. Ada Gray 25th and 26th to fair business first night, slim house the next. Booked: Miles' Juvenile Opera co. April 6 and 7; Alice Gates 18th.

## SHAMOKEN.

G. A. R. Opera House (John F. Osler, Manager): 21st, Tony Denier's Pantomime troupe to largest audience ever assembled in the Opera House; standing room only and not much of that. Halloway & Allen's Minstrels 31st; Hearne's Hearts of Oak booked for April 6.

## TITUSVILLE.

Parshall Opera House (James Parshall, proprietor): My Geraldine to a fair audience 24th; co. excellent and the piece gave great satisfaction. Anthony & Ellis' Uncle Tom's Cabin co. 26th, afternoon and evening, to fair business.

## NORRISTOWN.

Norristown Music Hall (Charles Holmes, manager): Wellesley & Sterling's Uncle Tom's Cabin to good house 25th. Helen MacFevor's Plot to good house 28th. Coming: Helen Potter's Pleiades, April 1.

## PITSTON.

Music Hall (J. R. Elbert, manager): Booked: April 4, Comedy and American Pageant; 5th, Buffalo Bill; 20th, Hearne's Hearts of Oak; 27th, Hyer Sisters; 28th, Maggie Mitchell.

## RHODE ISLAND.

## PROVIDENCE.

Opera House (George Hackett, manager): The Laurent Correlli Opera co. in Olivette 21st, 22d, 23d to good business. Emma Abbott Opera co. 24th, five performances to elegant business. 28th, for three nights, Sol Smith Russell in Edgewood Folks. 31st a benefit is given to Billy Chace, a favorite comedian of the Theatre Comique. Booked: April 1 and 2 Rice's Surprise Party in Revels and Horrors; 12th, Gosche-Hopper comb. in One Hundred Wives, and next follows Dion Boucicault.

Low's Opera House (William H. Low, Jr., manager): Booked: 30th, Jack Sheppard with Jennie Yeaman in title role. April 2, Harry Miner & Pat Rooney comb.

Theatre Comique (Hopkins & Morrow, managers): Billie Taylor is not ready for production and the after piece, My Neighbor's Wife, will be given this week. Business excellent.

Items: Charley Taylor was in town Saturday putting in his line work for Boucicault's appearance at the Opera House; also pleasant Ed. Kidder in advance of Rice's Surprise Party. Manager Low has made arrangements to bring the Bernhardt here April 5.

Rumor says we are to have a new theatre at the Sans Souci Garden this Summer, plans of which are already completed.

## NEWPORT.

Bull's Opera House (Henry Bull, manager): Emma Abbott Opera co. 23d in Fra Diavolo to a fair audience. Both Miss Abbott and Signor Brighelli failed to appear. Maginley's Deacon Crankett 25th to a very small audience; Laurent's Olivette 26th to a good house, and gave general satisfaction.

## PAWTUCKET.

New Music Hall (S. F. Fisk, manager): Haverly's New Mastodon Minstrels gave a good show to a fair house 24th. All the Rage 26th proved very amusing. Messrs. Hardenbergh and Davidge were irresistibly funny and in fact the whole co. was above the average. Coming: Frank Mayo, April 2; Barlow, Wilson, Pannorse & West's Minstrels, 4th.

## SOUTH CAROLINA.

## CHARLESTON.

Owens' Academy of Music (J. M. Farron, manager): Miles' Juvenile Opera co. 21st, 22d and 23d to fair business; Jay Kial's

Humpty Dumpty 24th to crowded house; M. B. Curtis as Sam'l of Posen 25th and 26th to good business. The latter troupe reports good business all along the route; have made all connections, and although they arrived here only a few minutes before the time for opening, were on time and gave a very pleasing entertainment to a delighted audience. Nothing coming the next two weeks.

## TENNESSEE.

## NASHVILLE.

Masonic Theatre (W. J. Johnson, manager): Nothing billed this week. Booked: Corinne Merriamakers 28th and 29th; Baker & Farron 30th and 31st.

Items: It is currently reported that we are going to have a new Opera House erected here this Summer. One of our prominent architects is getting up plans and specifications. Mr. Brooks' lease of the Grand Opera House here takes effect from 15th of May next, for two years.

## MURFREESBORO.

Opera House (L. E. Henry, manager): The Chicago Ideal Uncle Tom's Cabin co. have booked for April 5; Jay Kial's Humpty Dumpty 8th.

Item: J. H. Huntley, the popular Southern manager, will have two cos. on the road next season—one headed by himself and wife and the other by Selma Fetter.

## TEXAS.

## HOUSTON.

Gray's Opera House (S. S. Ashe, manager): Kate Claxton and co. 17th, 18th and 19th in Two Orphans, From Front and Snow-Flower to fair business. 21st and 22d, Mary Anderson and co. in Ingomar and Evadne to big house, standing room being at a premium. Coming: Welsh & Sand's Circus 25th and Bartley Campbell's Galley Slave 28th and 29th.

## BIRMINGHAM.

Grand Opera House (A. Meyer, manager): Bartley Campbell's Galley Slave co. played to the largest house given any troupe since the house opened. No standing-room.

## VIRGINIA.

## RICHMOND.

Richmond Theatre (W. T. Powell, manager): Zera, the magician, drew crowded houses week of 21st. Ford's Opera co. has canceled dates. Booked: M. B. Curtis, 1st and 2d; Ada Gray, 4th, 5th and 6th.

Comique (W. W. Patnam, manager): Business good. Mona and Fannie Volade and Robert Barron closed 26th. A. E. Postrell, Joe Flynn and the Bordeaux Sisters open 28th. The Wentworth Sisters are announced for April 4.

## DANVILLE.

Opera House (Frank C. Angle, manager): Tony Denier's Humpty Dumpty gave a good show to fair business 22d. Coming: Mrs. Scott-Siddons as Rosalind 29th; Agnes Wallace-Villa comb. April 2; a variety co. 5th; Buffalo Bill 7th.

Item: Colonel J. H. Rice, manager of Agnes Wallace-Villa co., was in town over Sunday. He reports business good.

## WEST VIRGINIA.

## WHEELING.

Opera House: Buffalo Bill played 22d to a well pleased house. M. B. Leavitt's Van deville co.'s second appearance this season drew a crowded house. My Geraldine billed for 29th and 30th; Jay Kial's Uncle Tom's Cabin April 1 and 2. The Academy drew good houses all week.

## WISCONSIN.

## MILWAUKEE.

Grand Opera House (Jacob Nunnemacher, manager): Willie Edoum's Sparks co. in Dreams 21st, 22d, 23d to splendid business. The piece is replete with fun and pun, though decidedly light.

Academy of Music (Harry Deakin, manager): Frederick Paulding 21st week. His reception has been very tame, people not knowing him. On Monday night the house was "papered," but it did not seem to have the desired effect, as the attendance has been very light. As to his acting I think him very good for so young a man. There are certainly many faults, but careful study will efface them. His support is poor. Booked: Boston Ideal Colored Singers 27th and April 3; Haverly's Widow Bedott 4th and 5th; Bartholomew's Trained Horses 6th, 7th, 8th, 9th, 10th.

Favorite Theatre (John Slensky, proprietor): The following people entertained the large audiences at this place for the past week: Jimmy Mack, an excellent juggler; Maud Atcherson, vocalist, fair; Tom Cassady, negro business, stale; Belle Cushing sang a few songs, the Catlets, song and dance, good; Frank Naum, juggler, good; Hettinger & Nibbe, German emigrants, very good.

The Sunday matinees at the Market Hall attract large crowds.

Items: The snow storm prevented Harry Webster's co. from leaving town last week, so on Sunday they gave two performances to good houses. Deakin's 25-cent matinees seem to "catch on" very well, especially on Sundays.

## RELOIT.

Goodwin's Opera House (S. J. Goodwin & Son, proprietors): The Edwin Clifford co. supporting Olree West, late of Buffalo's Theatre, San Francisco, was moderately successful here. Miss West is a young actress of bright promise and deserves special praise for her admirable presentation of Parthenia, the Greek maiden. Mr. Clifford's Ingomar was also a fine piece of acting, and the troupe will average well. Mme. Saroni's Burlesque co. billed for 22d, was unable to fill engagement on account of snow blockade. The Clifford comb., in the same predicament in this city, filled the date by request of our citizens. Booked: A Celebrated Case 9th; John Dillon, 12th and 13th; Bjornson, Norwegian lecturer, 3d. The Baker family's Babylon failed to evoke the necessary enthusiasm among our musicians and they have left for greener fields.

## MAISON.

Opera House (George Burroughs, proprietor): Thomas W. Keene 18th, as Richard III., was highly appreciated by our people. The house was crowded by a cultured audience and the general verdict was that of satisfaction. The general support is not so good as it might be. An Arabian Night with Roland Reed as the star, was presented 19th to a large audience, and this too, amid the worst snow storm of the season. Being snow bound here they repeated the comedy 21st to a good house.

## RACINE.

Opera House (McFarlane & Rusco, managers): Professor Palmer continued his lectures the past week. 25th and 26th a walking match took place. The non attendance of our people was an evidence of their good sense. Theodore Tilton 25th, subject, "The World's To-Morrow," good attendance.

## CANADA.

## HAMILTON.

Grand Opera House (J. R. Spackman,

manager): Leavitt's Burlesque co. 21st presented Carmen to standing room only. Strakosch & Hess Opera co. in Faust 24th to a large audience. J. W. Carner comb. to fair business 26th and matinee. Cool Burgess April 1 and 2; Hartz, the magician, 4th and 5th; Gilmore & Miaco's Humpty Dumpty 6th; Rena Maeder, 8th and 9th.

Academy of Music (Joseph Kneshaw, manager): Litta Concert co. 23d to a fair house. Popular Dramatic co. 25th played the Maid of Croissey in good style to their usual large attendance.

Items: During the first act of Carmen last Monday night, Manager Spackman's wife presented him with a daughter to commemorate the occasion. Carmen would be a very appropriate name for the little stranger. Byron and Chatterton, the first tenors of the Strakosch and Hess Opera co., had a set to at Toronto Wednesday night on account of a lady belonging to the company. Byron was knocked down.

## LONDON.

Holman Opera House (George Holman, manager): Leavitt's English Burlesque Opera co. presented Carmen 24th to large audiences; Strakosch & Hess Opera co. 25th to a similar house. Booked: Litta Opera co. April 12; Rentz-Santley 14th.

Item: Signor Perugini, of the Strakosch & Hess Opera co., withdraws from that organization at Toledo and sails for Europe, being engaged to appear at Covent Garden immediately on his arrival.

## PROFESSIONAL DOINGS.

—Joe Murphy commences an engagement in this city shortly.

—Bartley Campbell is dramatizing Michel Strogoff for the Kralffys.

—Oleto Goff has a new play called Minnie, the Mill Girl of Pawtucket.

—Frank Mayo says he will play in no town less than one week next season.

—The Langards open at the Grand Opera House, Chicago, on the 9th of May.

—Fred Berger, of the Berger Family, and Etta Morgan are shortly to be married.

—The Union Square Company will commence an engagement in Boston May 2.

—Mrs. Scott Siddons will play in Brooklyn next week, commencing with As You Like It.

—Gustave A. Mortimer, Fanny Davenport's agent courier, was in the city last week.

—A. C. Black, proprietor of Springfield (O.) Opera House, is in the city on business for his house.

—The Stevens party is on its way from California, playing en route, and is expected at the Windsor April 23.

—M. B. Curtis, in his new piece, Sam'l of Posen, will play a three weeks' engagement in this city, commencing April 1.

—D. H. Fitzpatrick, late of the Nip and Tuck party under Harry Webber, has joined the Minnie Palmer combination.

—Buffalo Bill has built a fine block of buildings at North Platte, Nebraska, from the profits of his scalp raising business on the stage.

—The Western manager, Edwin Clifford, is starring Olive West, late of Baldwin's Theatre, San Francisco, throughout the South.

—Michel Strogoff will be managed by J. H. Haverly and Sam Colville conjointly next season. The spectacle will be produced at Niblo's.

—During the performance of Leavitt's Specialty company at Richmond, Ind., 21st, William Cronin was taken very ill, and was compelled to quit the stage.

—Mrs. Imogen Vivian, widow of the late well known Charles Vivian, is giving dramatic readings in Vermont. The papers extol her entertainments highly.

—Steele Mackaye's plans for a new theatre are now under consideration, and in all probability the building will be ready for occupancy some time next Winter.

—M. A. Kennedy, for a number of years past connected with the San Francisco theatres as manager and actor, is on his way East for attractions for that city.

—On Friday last Judge Lawrence granted a perpetual injunction restraining Metkiff and Aberle from playing the spectacle Around the World in Eighty Days.

—J. T. Malone, a popular San Francisco actor, and for some time past leading support to Eleanor Calhoun in her recent Southern career, arrived in New York last week.

—Thomas W. Keene and his company spent Sunday, the 19th, in a snow-bank at Afion, Wis. The town presented the accommodation of a blacksmith shop and a barn.

—George S. Sydney, Tony Denier's business manager, arrived in the city on Sunday morning, to make arrangements for the appearance of the troupe at the Windsor next Monday.

—Leavitt's Gigantics closed the season at Wheeling, W. Va., 26th. They reorganize, retaining Cronin & Sullivan, Minnie Kent, the Leons and Moore & Lessenger, and open in Boston April 4.

—The Yokes Family arrived from London this week, and will commence an engagement of two weeks in Boston next Monday. They then come to this city at the Union Square for four weeks.

—Union Square cafe dialogue. Scene, noon. Tony Pastor—"Going to the ball this evening?" Lester Wallack—"Hardly ever!" Augustin—"What, never?" A. M. Palmer—"Not this evening!"

—Harry Braham will be with Willie Edoum's Sparks company next season. Alice Atcherson, having completed her domestic duties, will shortly rejoin the company, which is playing en route to California.

—Cherry Belle (Oceana), now living in obscurity in San Francisco, stated to a reporter who recently visited her, that she was the "first Mazepa that ever played on Broadway." New York—long before Meulen appeared.

—The Hague Minstrels, a British organization, propose an American tour shortly. Let 'em come. It has been so long since we have had a minstrel company in America that a novelty of this kind will be doubly welcome.

—Oscanyan, the ex-Turkish Consul-General, has written a play for Maude Granger. Miss Granger's husband says that his Turkish friend is at liberty to write as many pieces as he wishes—it is another thing to accept them.

—Hugh Fay and Billy Barry, now of Hyde & Behman's Comedy company, having secured a suitable play, will star next season. Time has already been booked for them in Chicago, Boston, St. Louis, New Orleans, and Philadelphia.

—The Legion of Honor company returned

from Baltimore on Sunday, where they played to a successful week's business. The company will remain idle for some weeks, after which they will fill engagements in Chicago and other cities.

—Sarah Bernhardt appeared to a small house in Troy last Saturday. A spectator asked a companion, "Why is this audience like Sara herself?" "Give it up." "Cause it's very thin." He was afterward swept up from the parquet floor by the janitor.

—Forepaugh has selected his ten thousand dollar beauty. Annie Pauline Scott, of Monongahela City, Pa., carried off the prize. She will travel with his circus and be exhibited as the handsomest woman in America. Miss Scott was a poor girl before she won the prize.

—A party of three young men of Syracuse bought a \$3 ticket to Bernhardt's performance last week; each subscribing \$1. The first man went in, stayed until after the first act, came out and gave his check to the next subscriber, who witnessed an act and passed the check to the third; thus each had the benefit of a reserved seat for a nominal price.

—A number of alterations in the Union Square Theatre will be made before the next season. A new and larger stage is to be constructed, and the vestibule in front is to be greatly enlarged by the removal of the private offices, and the auditorium is to be redecorated throughout. While the alterations are going on we would suggest to the management the removal of the steps between the rows of seats in the second circle. It will save many a "cuss word" on the part of their stumbling patrons.

—While J. L. McEvoy's Hibernian was filling an engagement at Syracuse, N. Y., a Catholic clergyman, Rev. Dr. O'Hara, denounced the quality of the entertainment and the personal character of the manager in the severest and bitterest manner. When Manager McEvoy called upon the clergyman and asked for an explanation none was given. Dr. O'Hara merely stating that "he was mistaken in the man," but refusing to retract from the pulpit the words spoken from there. As the entertainment derives its support principally from Irish people, the engagement was pecuniarily a failure. The manager has instituted legal proceedings, claiming heavy damages.

—During his absence abroad, Mr. Nuendorf, of the Germania Theatre, will secure several leading artists for his theatre. Mr. Nuendorf has, as is known, secured Wallace's Theatre for eight years. He has bought all of Mr. Wallack's properties, and in fact the whole inside of the house as it now stands, and takes possession on the 1st of May, sub letting to Mr. Wallack, should he desire to retain the theatre, till Mr. Nuendorf's season commences, on the 10th of September next. He will call his theatre the Germania, and retain the present Germania, which he will either rent or run himself. In nine years Mr. Nuendorf states that he has produced over five hundred plays at his present place. He will close it about the middle of May, with Olivette in Germania.

—A performance took place at the Madison (Wis.) depot on the morning of Monday, the 14th inst., which was not down on the bills and which had not been rehearsed. The Herbert combination were there waiting to take a train East, and the Arabian Night company, which had come in the early train from Chicago, were going north. While waiting for the trains the members of the two companies met on the platform. W. H. Stuart, the cannon-belt tosser in the latter company, walked up to Manager Herbert and knocked him down. Herbert tried to use his cane, but it was taken away from him by Stuart, who would have punished him still more had not spectators interfered and saved the little manager. Mr. Stuart claims that Herbert insulted his wife in Chicago. Hence the knock down.

## Windsor Theatre.

Bowery below Canal Street.

JOHN A. STEVENS.....Lessee  
FRANK B. MURTHA.....Manager

Still another great star attraction, commencing MONDAY, MARCH 23.

THE POPULAR AND TALENTED ACTOR,

JAMES O'NEIL,

and the charming artiste,

LILLIAN GLOVER,

in two great plays.

Monday, Tuesday, Wednesday, MATINEE and EVENING.

RICHELIEU.

Thursday, Friday, Saturday, MATINEE and EVENING.

LADY OF LYONS.

Prices popular as usual.

Wallack's.

LESTER WALLACK.....Proprietor and Manager

Mr. LESTER WALLACK for a LIMITED NUMBER OF NIGHTS, being his LAST APPEARANCES during his occupancy of THIS PRESENT THEATRE.

Every evening at 8; Saturday matinee at 1:30. will be presented Sardou's exquisite comedy, in three acts, entitled

A SCRAP OF PAPER.

A SCRAP OF PAPER.

A SCRAP OF PAPER.

A SCRAP OF PAPER.

With new Scenery, Appropriate Music, Furniture and Appointments.

Academy of Music.

Director of Music and Conductor. Sig. Arditi

Friday, April 1, 11 P. M. FLA. UTO MAGICO.

Sig. Del Puente, Sig. Novara, Sig. Lazzarini,

Mlle. Belcoia, Miss Annie Louise Cary, Mme. Marie L. Swift, Miss Marie Koze and Mme. Etelka Gerster, etc.

Saturday, April 2, at 2 o'clock. MARTHA.

Mlle. Marie Koze, Etelka Gerster, Nancy, Miss A. L. Cary, Plunketto, Sig. Del Puente; and Lionello, Sig. Ravelli.

Sunday, April 3, Rossini's "STABAT MATER."

LAST WEEK OF OPERA SEASON.

Monday, April 4 (first time this season), Verdi's opera.

LA FORZA DEL DESTINO.

Sig. Campanini, Sig. Giusti, Sig. Del Puente, Sig. Novara, Sig. Monti, Miss Annie Louise Cary, and Mme. Maria L. Swift.

Standard Theatre.

Broadway and 33d street.

WM. HENDERSON.....Proprietor and Manager

Every evening and Saturday matinee.

Messrs. R. D'Oyly Carte and Edward E. Rice's opera company.

BILLYE TAYLOR.

BILLYE TAYLOR.

"It is the great musical success of the year."

Seats secured six days in advance.

## Union Square Theatre.

Mr. A. M. PALMER.....Proprietor and Manager  
Evening performances begin for the present at 8:30; afternoon at 1:45.

FOUR





A flattering audience assembled at the Academy of Music on Monday evening to witness the repetition of *Il Barbiere di Siviglia*. Signor del Puente was still indisposed, and his part was assumed by Signor Bellati with tolerable acceptance, though the substitution was made at a late moment. Mme. Gerster acted and sang her part with a naive and grace of manner that surprised every one present. Her humor and by-play were marvels of dramatic perfection. She sang the variations on the Carnival of Venice with much brilliancy, and was compelled to respond to a double encore. Signor Ravelli's sweet voice was heard to advantage in the music of Count Almaviva, and his acting was capital, infusing much humor into the opera. Signor Corsini made a good Bartolo, and was a favorite with the audience, as was also Signor Monti as Don Basilio. Signor Ballati as the Barber acted the character with much grace and unction and sang admirably. Mlle. Valerga did her part well, and sang the aria, "Il Vecchietto," with an effectiveness that elicited rounds of applause. The minor characters fell into good hands, while the chorus and orchestra showed complete drilling.

Herr Liszt has written to Herr Pazmandy a wildly enthusiastic letter about Dr. von Bulow, who is now concert-giving in Prague and other parts of Hungary and Austria. The letter is published in the *Hungarian Gazette*, and the following is a translation of it:

**RESPECTED SIR AND FRIEND:**—You would like to know what impression the Bulow concert has made upon me. It interests you and interests us all, as well as the entire intelligent public of Europe. It can be summed up in two words: Marvel! Inspiration! Twenty-five years ago Bulow was my pupil in music, as twenty-five years before I was the pupil of my highly esteemed and dear master, Czerny. But it has been given to Bulow to succeed better than I have done. His magnificent edition of Beethoven is dedicated to me as the fruit of my teaching. But here the teacher has to learn from the pupil, and Bulow teaches the world as well through his astounding virtuosity as pianoforte player as through his supreme musical knowledge, and now, also, through his peerless conductorship of the orchestra at Meiningen. In this you have the whole musical improvement of our time. H-arty greetings to you.

BUDA PESTH, Feb. 15, 1897.

F. LISZT.

Harry Wall on Wednesday, May 9, obtained in London, as the alleged legally registered proprietor of the performing copyright in the words and music of *The Lily of Killarney*, an interim injunction to restrain Mr. Van Biene from performing it. Until, therefore, the questions at issue between Wall and Messrs. Chappell & Co. are tried and decided, vocalists in England would do well to be careful.

#### AMONG THE MUSICIANS.

Marie Van Zandt is said to be the coming prima donna.

Olivette is shortly to be brought out in German at the Germania.

Christine Nilsson is busily engaged in the study of *Fidelio* in Europe.

Miss Abby Noyes' annual concert will take place on Friday, April 30.

Mlle. Marie Heilbron quits the stage to become Viscountess de la Panouse.

The Donaldi Concert Company disbanded in Youngstown, O., on the 19th inst.

Rudolph Bial will give his services as one of the concert masters at the coming festival.

Minnie Hank is thought by foreign critics to be the only perfect Carmen on the stage.

M. Vieuxtemps, the great violinist, is living in retirement at Algiers, owing to ill-health.

The next rehearsal of the Brooklyn Philharmonic Society will be given on Friday afternoon.

B. E. Woolf has completed the libretto and music of a new comic opera—name not yet known.

Campanini enjoys the modest salary of \$3,000 per month, while Gerster revels in the luxury of \$4,000.

Theodore Thomas will give *Romeo and Juliet* and the *Damnation of Faust*, in Boston in May, at Music Hall.

Dr. Von Bulow intends training his Meiningen orchestra to play without notes. This will be a notable innovation.

George Loesch has organized an orchestra of forty-five pieces at Chicago, and will give a series of concerts, Boston fashion.

Gilbert and Sullivan are engaged upon a new opera, to be called *Anastasia*. It is to be produced in London during the Easter season.

The Kive-King Concert Company was compelled, owing to sudden and severe illness on the part of Julia Kive-King, to cancel date at Delaware, Ohio, 26th.

The annual St. Patrick's night ballad concert was given at St. James' Hall, London, March 17, when the programme was composed entirely of Irish music. Sim Reeves appeared.

J. F. Barnett intends to give a grand performance of the Building of the Ship with the Leeds soloists and probably with the Halle choir at St. James' Hall, London, on Wednesday, May 25.

Francisco Migliara, basso comico, died at Turin recently, aged 61. Virginia Crespi, a promising young vocalist, also joined the silent majority, winging her way from Milan. She was 24 years of age.

It is reported that Carl Rosa has accepted Villiers Stanford's opera, *The Veiled Prophet*, recently produced in German at Hamburg, and it is rumored he intends to produce it in the Autumn at Her Majesty's Theatre, London.

Blanche Roosevelt will give a concert in Brooklyn on Friday evening next in the hall of the Historical Society. She will be assisted by Mrs. Florence Rice Knox, Signor Montegriffo, William R. Case, Charles E. Pratt and Mr. Hasselbrink.

Frederick Harvey has been engaged to

sing the part of Billee Taylor at the Standard in place of the young amateur who has made such a fiasco in it. Mr. Harvey is not an actor, having only appeared upon the concert stage, but any change is desirable.

Adolph Nenendorff, manager of the Germania Theatre, will leave for Europe on Tuesday next, and return the early part of June, bringing with him a number of soloists for his Summer concerts. Mr. Nenendorff follows P. S. Gilmore at Koster & Bial's on the 15th of June.

A dispatch from London states that Verdi's new opera, *Simon Boccanegra*, met with instantaneous success at La Scala last Thursday night, and that "the public were worked up to the highest pitch of enthusiasm." Verdi was called before the curtain twenty-three times.

The De Beauplan French Opera Company is to make its first appearance here at the Academy of Music on the 25th of April. The operas to be given the first week are *Les Huguenots*, *La Juive*, *Faust*, *Aida*, *Il Trovatore*, *La Traviata* and *Robert le Diable*. Mme. Ambre is the prima donna. The company is concluding a successful tour in the South and West.

Blanche Roosevelt, it is said, will appear shortly in a series of concerts at Chickering Hall, and rumor says next year she will bring out an English Opera company of her own. The almost providential escape of this talented artist, last Saturday, in front of the Continental Hotel, when the coupe she was in was run into and completely smashed, has shattered her nerves more than was at first anticipated, but fortunately no serious injury resulted. Miss Roosevelt will appear in concert in Brooklyn to-morrow night.

#### London Music Halls.

##### III. SOUTH LONDON PALACE.

Although situated in a district more celebrated for the density of its population of the humbler class than for its fashion, the South London Palace always includes in its audiences a considerable sprinkling of ladies and gentlemen, who, by their appearance at least, are entitled to put on a certain amount of style, even if there be admittedly some doubt as to their moral or social condition. The hall, which holds a position in the immediate neighborhood of the Elephant and Castle (and that, everyone knows, is about one mile from Charing Cross, the same distance from the Royal Gardens and on the Surrey side of the Thames), is a circular building of great capacity, furnished with two galleries, well lighted and appropriately fitted, the most expensive and exclusive portion being a considerable space immediately facing the large stage, raised off so as to afford accommodation for promenades to the pedestrianly disposed and to admit of easy access to the large and well-equipped bars which occupy positions of advantage along the wall. Here green plush upholstery and cushioned spring chairs extend their alluring attractions so long as they are unoccupied, and tempt the visitor in the more humble stalls, who merely repose upon red-cushioned benches, to avail himself of their delightful comforts at an additional expense of sixpence each person, while the baleful effect they must produce upon the denizens of the cheap and uncomfortable positions in the top balcony is much better imagined than described. In addition to these two sections there is yet another division of the floor of the auditorium, the occupants of the seats at the back of the stalls being in about as undesirable position as regards seeing or hearing as those individuals who are content with the elevated accommodation referred to.

By a quarter to 8, wet or fine, there is a considerable attendance in the stalls, an uncomfortable crowding in the seats behind and a full attendance in the balconies, including four young gentlemen actively engaged in the printing interest during the day, who have assumed a certain point of vantage—to wit, the extreme left-hand corner of the topmost balcony, just over the roof of the two private boxes which, facing two more private boxes immediately opposite, constitute all the available private box accommodations and commanding an excellent view of the hats and other headgear of the performers, in addition to certain highly desirable glimpses of the *coulisses* and a bird's-eye view of the establishment, stage and audience, both included. The remainder of the audience includes all manner of men and women, chiefly mechanics of all denominations, whose business arrangements admit of their arrival at home in sufficient time to despatch their evening meals, to wash and brush up, to put the children to bed, and to secure a seat at the "South." There are or will shortly appear various humbler attaches of the learned professions, who, generally speaking, affect the promenade and move restlessly about, regaling themselves about midway through the evening with a glass of beer or perhaps some more expensive alcoholic refreshment, to which on Saturday a cigar may possibly be added, and who are evidently there more because it is a cheap way to kill time than to enjoy themselves. In respect of refreshment these unfortunates are infinitely worse off than the robust mechanic, who with his wife and friends, and oftentimes both, orders and enjoys, taking no thought to the expense, as much refreshment in an evening as the apparently more respectable individual can afford in a month. Sundry closely-shaven gentlemen in ulsters, who are evidently professionals out of an engagement, lounge around the bar, occasionally recognizing acquaintances and alternately applauding and ironically frowning according as the artist in possession of the stage performs with success business akin to their own or the reverse. Various youthful gentlemen pervade the house. The promenade, for instance, enjoys the presence of a dozen such—young men, well dressed and of respectable appearance—who smoke

big cigars and indiscriminately expectorate. These youths explain to each other in the interval between the turns, how such and such acquaintances of theirs, as Dick Jones, or Bob Smith, performs exactly similar business to that last presented or about to be gone through, everyone concerned, either the amateurs, friends or the professionals on the stage being handled with the greatest familiarity possible. Up stairs the same symptoms manifest themselves; the four embryo Caxtons, all of them clothed with striking unanimity in a sort of round jacket, wearing felt hats with high crowns and narrowed brims, and all of them smoking pipes of one stereotyped pattern and malodorous description; confiding to one another their private opinions on the merits of artists as compared with Arrys and Billys within their own circle of acquaintance. There is indeed much ground for belief that every young man of the present age possesses or thinks he does an amount of talent, either as topical vocalist, negro delineator or acrobatic entertainer, that is generally unsuspected.

The first move toward the business of the evening is the arrival of the musicians and the assumption of the conductor's chair by the *chef d'orchestra*, a gentleman of such expensive and unnatural hair-parting and of such doleful aspect that he seems to be perpetually bending over to breathe on account of his tribulation into the very interior of the violin he so cleverly manipulates. Nothing astonishes, nothing moves this performer. The most astounding feats of the gymnasts, the most side-splitting efforts of the comedians, the most charming smiles of the lady vocalists, meet with no sympathetic bravo, no appreciative glance from him. If, as often happens (for the band is not a very good one), his instrumentalists wander about far away from the prescribed track, he is not annoyed, though he is no doubt aware of the occurrence. With a sort of subdued melancholy he gives the signal and the overture begins. Whereupon, of course, the chairman appears, coming from no one knows where, but bearing straight down for his position in the middle of the hall, amid the admiring plaudits of the young men with the cigars.

The chairman at the South London Palace is one of the most elegant gentlemen in the business. Being, as he is no doubt aware, both young and good looking, he is evidently at much pains to set off his natural advantages to the greatest possible effect. Such is his success in this department that he is universally recognized by those who know him as the "Baron," a proud title, indeed, but one to which he does full justice not only in his appearance but by the lordly yet not ungentlemanly manner in which he addresses the audience, as thus: "Ladies and gentlemen, I have the greatest pleasure in requesting your attention to Mr. Ralph Pringle, comedian," who forthwith appears—and soon after disappears, not greatly regretted but followed by the vociferous congratulations of the printing gentlemen in the gallery, who are by this time reinforced by the arrival of two more of the same ilk for whom they have reserved places, and who being there to enjoy themselves decidedly propose to do so. The next comer, one Mr. Will Gilbert, is a negro humorist, but is so diffident in his utterances, and so forced in his jokes, that it is difficult to see where the humor comes in, unless we are to receive as such certain vulgar references to fleas, red herrings, and similar witty pleasantries. The Baron then with much unction announces "the charming duettists, the sisters Leamar," with a terrific roll upon the final R. The sisters are evidently favorites, for the announcement is received with a storm of applause; two out of the six gentlemen up stairs suddenly divesting themselves of their coats, and the entire party fixing their hats on their heads and settling themselves more firmly in position half way over the balcony, like men who perceive their duty and will not be deterred from fulfilling it. The entrance of the ladies is the signal for another outburst of enthusiasm, this time evoked by the attractive piquancy of their personal appearance, which so disturbs one of the phalaxes above that he hangs himself over the gallery, and in imminent danger of his life waves his hat and cheers till he is black in the face. The sisters, who are accommodated by one blonde and one brunette, acknowledging this reception with the sweetest of smiles, proceed, in song, each to invite the critical inspection of the audience with a view to deciding if they ever "saw a girl so round and neat." This rather alarming inquiry may be pardoned upon reflection that the ladies, in addition to being decidedly pretty, display a very much greater proportion of unimpeachably shapely limb beneath their curtailed petticoats than is usual in society. There are, therefore, no dissentient voices when the reply comes, "no, they never, hardly ever, saw a sugar-plum half so sweet." And now do those six gentlemen assert themselves. Having received their cue, they proceeded to roar out the chorus of this, and the two other songs included in the sisters' "turn," with a degree of vigor and a total disregard for everything except noise, that renders the fact very patent that they, at any rate, are enjoying themselves. A double call further testifies to the appreciation by the audience of the Misses Leamar's efforts, and the voluntary vocalists exhaustedly sit down to await a further occasion for the exercise of their lungs in the assistance of some favorite singer. The opportunity is not long coming. After an entertainment by Professor Her-

riote and Louie, who go through a cleverly performed second sight entertainment similar to that made popular by Miss Haldee Heller, announcement is made of that original lion comique, Mr. George Leybourne, who is greeted with a renewal of the applause that greeted the ladies—which he receives in his coolest, not to say, most impudent, manner. George Leybourne is a vocalist who has been before the public for many years' and is, and has been always, received with the greatest enthusiasm. Why this should be so it is difficult to determine. It is not on account of the novelty of his songs, for the subjects of his songs of to-night are exactly those of which he sang ten years ago. It is not on account of his voice, for it is not a voice at all, but a species of loud utterance, most of it through his nose. It is not on account of his humor, for that is coarse and vulgar to a degree, and therefore must be attributable to the friendship that is always extended by the British public to those who can advance the claims of long professional service. He sings, or rather chants, three songs. The first reiterates the truism that when you have the money "you're a brick, brick, brick," (pronounced "ber-ick" by Mr. Leybourne,) the second has reference to a "jolly dogs" club, and is rather more slangy than the first, and the third introduces us to a fashionable gentleman hailing a cab with a view to take a young lady for a ride, and enquiring as a measure of precaution "what's the fare?" This is a great deal worse than either of the others. Somehow (though after all, it may be simply on account of this quality) these effusions are noisily approved, the chorists taking up the chorus *fortissimo*, Mr. Leybourne meantime remaining silent and merely favoring the audience with another of those particular leers. And so after an address to the audience, in which he thanks them for the reception accorded him and enjoys a verbal passage at arms with a gentleman in the first balcony who is disposed to combat some of his assertions, he makes way for the next comer.

A very daring display of tumbling is that given by the Brothers Jackley. It consists in piling tables one on top of the other until an altitude of about twenty-five feet is reached, and dropping backwards from the top on to a cushion raised about three feet from the stage, falling on the hands and then turning a summersault into a perpendicular position. It is cleverly done, but must be a very dangerous performance. When this is over there is only one more item in the programme that amounts to much. The low comedy sketches of Miss Bessie Bellwood, who represents with a great deal of natural force the termagant wife of a drunkard, who abuses her husband herself, but will permit no one else to revile him. Though not very agreeable this is very cleverly done. In addition to this Miss Bellwood sings something about being a farmer's daughter, the song consisting principally of the interjection "Hurrah for the life of a farmer," occasionally varied by "Hurrah for a farmer's life." Some good examples of caricature drawings in chalk are rapidly provided by Mr. Tom Murry, who is a little gentleman in a black Velasquez dress, and who creates great excitement not unmingled with consternation, by completing his drawings with a portrait of the Baron, whom he irreverently styles "Our Chairman—Bob!" The Baron, however, probably considering the artist's diminitiveness, instead of annihilating him goes so far as to smile at the liberty—an example of magnanimity which the audience cheers vociferously. Mr. Sidney Franks, a comedian of very ordinary attainments, next goes through three songs supposed to be comic, and a negro entertainment by the Brothers Morton completes the sale.

By this time the fauteuils are again untenanted, and quite half the audience has left the building. But the six enthusiasts in the gallery are still faithfully at their posts, and as the curtain falls upon "God save the Queen," a distinct inflection of sorrow that all is over can be detected in their final but still strident "Bravo!" W. C. T.

#### "Michael Strogoff"—Different Views Upon the Subject of Copyright.

"Any news from abroad?" said a *MIRROR* representative as he sauntered into Samuel French & Son's establishment on Fourteenth street on Monday, and addressing the junior member of the firm, Mr. Henry French.

"Yes, I have and I haven't. Just got a dispatch about Strogoff in London, which says that it was a big success."

"When was it produced?"

"Last night—first time. You know it is Denney's version, and there was much speculation as to its fate in London, although produced in Paris with great success. But this dispatch settles it. It is brief, but it is enough to convince me that, properly produced, it will be an immense hit among English-speaking audiences."

"How about Colville's version?"

"Well, that's Denney's, of course, and will be produced by Colville with effects identical to those used in Paris. This version is simply taken from incidents in the book, and is not a dramatization of the book itself."

"I understand that a party in California has a copy right of the title 'Michael Strogoff,' secured four years ago."

"So has a Boston man, and I suppose there are a dozen different dramatizations of the book."

"Will not this California or Boston copyright—although I don't see how two copyrights of the same title can be issued by the

Librarian—affect the employment of the words 'Michael Strogoff' by Colville?"

"I think not. Here is the copyright law; and although it says nothing upon this point, yet I know that within a certain time—say three months—the author of a play must deposit two manuscripts or printed copies with the Librarian to make his copyright good."

"Are you sure of that?"

"Yes, quite positive."

At this point a well-known judge of one of our courts entered. We put the question to him.

"Mr. French is correct," said he. "If the law were different, anybody might copyright the title of a play which the author has failed to do, and, securing a copy of the piece, enjoy the emoluments arising from its production. In such a case the author has no advantage."

"Only his own negligence for failing to secure his copyright in proper season," we suggested.

Not satisfied with the views of these gentlemen, who ought certainly be familiar with the law upon the subject, our representative sought a distinguished attorney of New York for his opinion. After giving the gist of the above conversation to him, he said:

"I agree in part with the gentlemen, that it has been decided by Judge Daly and others that a copyright title will not hold until two manuscript or printed copies are deposited with the Librarian, yet I believe the decision in such cases erroneous, for the law makes no exception of this kind. The United States Supreme Court will decide against them. It will decide that where a title of any document is deposited and a copyright returned, it debars any party from using said title, whether the production has been utilized to public benefit or not. In my opinion the California or Boston copyright—whichever one secured the first copyright—will be sustained by the United States Supreme Court."

Here are differing opinions of legal gentlemen upon the same question—one of vital importance to dramatists and authors. In view of the apparent utility of the law as it exists and the complications arising from different interpretations placed upon it by subordinate judges, it might be well for interested parties to seek an opinion from the United States Chief Justice for publication.

#### An Unfounded Rumor.

The report having obtained credence that J. S. Clarke, the comedian, would ride the destinies of the Park in this city the coming season, a *MIRROR* representative called upon Maze Edwards, the affable business manager of that theatre, and found him in the lobby.

"Is there any truth in the report circulating about the Square that John S. Clarke is to become the lessee of the Park?"

"This is news to me. I have heard nothing of it."

"You would, I presume, if there was anything in it?"

"Most certainly. But little business is transacted about the Park that is not done through me, and this Clarke business is perhaps manufactured. They get up some queer stories around the Square. Mr. Abbey's time does not expire for some two years—he having a five years' lease. There is no foundation whatever for the report. It is not likely we would make engagements for the coming season if there was."

"What do you inaugurate the next season with?"

"The Hanton-Lees combination. It was intended to play them at Booth's, but Mr. Abbey being about to retire from the management we have concluded to play the company here. Besides, the Park stage is better adapted for their business."

Further conversation was interrupted by the "inexplicable noise and dumb show" of Barnum's circus procession which was passing the theatre, and Mr. Edwards beat a precipitate retreat into his office.

#### A Ghastly Joke.

The profession has given birth to many jokes, and newspapers from time to time have regaled their readers with waggish assaults of one member upon another. Florence, Sothern, Raymond and others have created many a laughing paragraph, and their pranks upon one another are matters of record, and will yet afford many a broad guffaw. Another practical joker has just sprung to the surface in the profession in the person of James A. Herne, the quondam Rip Van Winkle, the present hero of the Hearts of Oak combination, and the victim was his business manager, Fred W. Bert. Last week, at Wheeling, W. Va., Mr. Bert was taken ill and was confined to his bed some three or four days. From a very healthy adipose he was reduced to the proportions of a Bernhard; his usually florid countenance assumed an alabaster paleness; his eyes were sunken, his features haggard, and his whole aspect betokened a speedy dissolution. Herne has an occasional bibulous tendency, and the condition of his energetic agent aroused the profoundest solicitude in his breast, and he sought solace in the quieting effects of the foaming nectar. While under this exhilarating influence the holy feelings of devout friendship (it is surmised) took possession of him, and his respect for the memory of his dying comrade became his one absorbing thought, and he determined to evince his gratitude for past good offices in the most tangible manner. He therefore proceeded to an adjacent undertaker shop, and, while his victim was approaching a



state of convalescence, ordered a handsome burial casket. A most elaborate silver plate was selected by the sorrowing actor, on which he had his agent's name engraved, with the date of his birth, death, age, etc., in artistic letters. Satisfied with this testimonial to the memory of the lamented, he directed that the coffin be sent to the house; and two undertakers were dispatched to prepare Bert's remains. Imagine the consternation of the body-lifters, when they entered the room, to see the corpse sitting up in bed munching a dozen raw! The consternation of the dead agent was equally great when he learned their mission, and saw his own coffin placed in the centre of the room. His instantaneous recovery of course followed; his strength immediately fell into the muscle of his right arm, and he started in pursuit of his considerate principal, who, of course, was nowhere to be found. He had the satisfaction, however, a day or so after, when the undertakers presented their bill, to know that the "beautiful little joke," as he termed it, had cost nearly one hundred dollars, which Herne had to pay before he could get out of town. James hadn't thought of this boomerang!

#### "Fun on the Train."

The Rice-Evangeline party, Milton Noble's party, Only a Farmer's Daughter party, Haverly's Minstrels, besides some twenty-five or thirty variety people, altogether numbering over two hundred people, arrived in New York on Sunday morning last in the same train from Philadelphia. This professional cavalcade being mostly acquainted with each other, the reader can imagine the condition of the atmosphere in that train. Groups collected and told of their winter's experiences; stories, good, bad and indifferent, were indulged in; songs and jokes gave an indelible tinge to the air, while the noise and din of the "outside" passenger a taste of Pandemonium. Many jokes were played, and the train took advantage of the occasion and made the most of it. The conductors of the train in several instances were the victims. They would pass through the cars collecting the tickets, and the companies being so inextricably mixed up, they had much difficulty in performing their duties. It is the custom for the manager or business agent to purchase the tickets and keep them in his possession, the conductor of course being that the members correspond with the tickets. On this occasion, when the conductors came around, deep basses would sing out "Haverly's" light tenors would exclaim "Nobles," wheezy baritone would make the welkin ring with "Rice-Evangeline," while stentorian altos would all, "Only a Farmer's Daughter." In one grand chorus this was probably quite musical in the estimation of the wags, but to the conductors the impression was that Bloomingdale Asylum had vomited forth its inmates, and that they had taken refuge in this particular train.

#### FROM THE OTHER SIDE.

Isabel Bateman thinks of retiring from the management of Sadler's Wells. Walter Gooch has recently been blessed with the arrival of an infant son. Jennie Lee is playing Poor Jo in her husband's adaptation of Black House at the London Olympic. Zola is said to be at work on a play called Renee, which he will submit to the reader of the Comedie Francaise. Helen Barnes has commenced a two months engagement at the Imperial, playing Led Astray and A Lesson in Love. Billee Taylor is being played in the English provinces. The first traveling company appeared a few nights ago in Manchester with great success. Howard Paul is talked of as the new manager of the Alhambra. He is the London correspondent of the Philadelphia Times, and contributes occasionally to THE MIRROR. The tiresome, meddlesome London Lord Chamberlain, the bête noir of managers and aspiring adapters from the French, has closed up the Connaught Theatre for alterations. The latest *Referee* at hand alludes to THE MIRROR of Feb. 26 as being brighter than ever—a compliment that we can heartily reciprocate to our friend across the water. Irving will stop The Corsican Brothers April 9 in the midst of its stunning success, and on the 16th out up The Belle's Stratagem, playing Doricourt to Ellen Terry's Letitia Hardy. A troupe of children are singing the Chimes at the Gaiety. It is not an opera suited to the limited capabilities of juveniles. There is no silly S. P. C. C. to interfere with them over there, however. The snuffy Lord Chamberlain who sits in judgment on the morals or immorals of the plays intended for the amusement of his townsmen, has cut a number of lines from the opera bouffe, Belle Normande. A new comic opera by Lacombe, called Jeanne, Jeannette and Jeanneton, is being prepared by Charley Morton at the Alhambra, where it will have its first production in English. Robert Reece is the librettist. Tom Pinch, a comedy in three acts, adapted from Dickens' Martin Chuzzlewit, the joint work of Joseph Dille and Lewis Clifton, was produced at the London Vaudeville, March 10. It was favorably received by the public and critics. Henry Leslie, author of The Flower Girl, died at Paignton on the 4th inst. His contributions to stage literature include The Village Blacksmith and The Mariners' Compass—a play, our readers will remember, on which it was some time ago alleged Herne's Hearts of Oak was founded. There seems to be considerable feeling in London against shutting up the theatre on Ash Wednesday. The *Referee* very properly advises managers to take the matter into their own hands, and open their houses

on the fast-day in spite of the silly prohibition. This would bring matters to a crisis, and the Lord Chamberlain would not dare retaliate by withholding licenses all round. If Haverly had a London theatre or two it is needless to say that all the potentates in the land could not prevent his giving the public their pabulum of entertainment on every day of the year—if he liked.

#### Important.

When you visit or leave New York City save baggage expressage and carriage hire, and stop at the Grand Union Hotel, nearly opposite Grand Central Depot. 350 elegant rooms reduced to \$1 and upward per day, European plan. Elevator. Restaurant supplied with the best. Horse cars, stages and elevated railroad to all depots. Families can live better for less money at Grand Union Hotel than any other first-class hotel in the city. Be careful and see that Grand Union is on the sign before you enter.

TO RENT.  
HAVERLY'S FIFTH AVENUE THEATRE  
HAVERLY'S FIFTH AVENUE THEATRE  
AND  
HAVERLY'S FOURTEENTH ST. THEATRE  
HAVERLY'S FOURTEENTH ST. THEATRE  
for June, July and early August. Apply to  
J. H. HAVERLY.  
Haverly's Fifth Avenue Theatre, N. Y.

#### PROFESSIONAL CARDS.

[CONTINUED FROM FIRST PAGE.]

MISS HELEN OTTOLENGUI.  
Flora Fitzgibbon in Steele MacKaye's  
Woe at Last. Permanent address 222 E. 23d St.

MISS SYDNEY COWELL.  
Dolcie Dutton in Hazel Kirke.  
Madison Square Theatre.

MISS MINNIE WALSH.  
Late prima donna Pirates of Penzance  
company. At liberty. Address MIRROR.

MISS LAURA L. PHILLIPS.  
Will negotiate with managers for the  
production of the late John Brougham's  
plays. Address this office.

MISS LISA WEBER.  
Leading Barle-que, Comedy and Opera  
bouffe. On tour with M. B. Leavitt's Novelty  
co. Address 12 Union Square.

MISS BESSIE BYRNE.  
Juveniles and Walking Ladies, late of  
Fifth Avenue Theatre. Disengaged.  
Address 161 E. Thirty-fourth St.

Mlle. ADELE CORNALBA.  
Premier Damselle Assolida, late with  
Kralffy's. Now open for engagement.  
Address P. O. Box 1926 New York City.

MR. HAROLD WARREN.  
Late as Freddy, with The Governor combination.  
At liberty. Address MIRE R.

MR. CHARLES D. HERMAN.  
Leading Juveniles  
Jamahech combination.

MR. GEORGE HEISTER.  
Scenic Artist. At liberty.  
Address 11 Clymer street, Brooklyn, E. D.

MR. WILLIAM ELLIOTT.  
Pantomimist, Acrobats and Burlesque  
Comedian. Late Conquest Troupe. With Rice's  
Surprise Party. At Liberty 81-82.  
Address MIRROR.

MR. E. L. WALTON.  
Madison Square Theatre.  
Stage Manager Booth's (Bonicaunt) 79-80,  
Hazel Kirke, "en route" 80-81.

MR. ATKINS LAWRENCE.  
Leading Business.  
With Mary Anderson Co. Season 1880-81—Re-  
engaged. Characters—Huron, Claude Mel-  
notte, Fazio, Romeo, Clifford.

J. H. RYAN, THE ONLY GENUINE  
Irish comedian and specialty artist.  
Second season with J. K. Emmet and making  
a prodigious hit everywhere. AT LIBERTY  
APRIL 18. 1-81. Address NEW YORK MIRROR.

OTIS A. SKINNER.  
Boston Theatre.  
Season 1880-81.

#### REAPPEARANCE.

PARK THEATRE, BROOKLYN.

MONDAY, APRIL 4. AMERICA'S ARTISTE.

**FANNY  
DAVENPORT**

AFTER HER

TRIUMPHAL TOUR.

A Season of Ovarions in  
Every City.

Opening Night, Camille.

**Louis Aldrich**

MY

**PARTNER.**

**Ch's T. Parsloe**

MISS

**Marion Booth.**

Address MIRROR.

**Edwin Booth.**

ABROAD.

Letters may be addressed care NEW YORK  
MIRROR.

Miss  
**Rose Coghlan.**

WALLACK'S THEATRE,

Season 1880-81.

Address NEW YORK MIRROR.

**LOUISE  
POMEROY.**

ABROAD.

As You Like It.

Romeo and Juliet.

Winter's Tale.

Cymbeline.

All dates filled until 1882.  
Address THEATRE ROYAL,  
Melbourne, Australia.

Miss  
**Clara Morris.**

EXTRA MATINEES AT

Union Square Theatre.

Miss **Ada Dyas.**

LEDGEWOOD,

NORWALK, CONN

**Belle D. Melville,**

AMINA in BLACK CROOK.

**W. A. Whitecar,**

CHAS. COURTLY, GLAVIS, GASTON; RAY-  
MOND in PIQUE.

With Fanny Davenport.

**D. H. HARKINS.**

Starring Tour, England

PERMANENT ADDRESS,

American Exchange, 44 Strand, London, Eng.

**John T. Raymond.**

AT PARK THEATRE

AS

FERDINAND NERVY FRESH.

THE AMERICAN.

HORACE McVICKER.

Acting Manager.

**Denman Thompson**

AS JOSHUA WHITCOMB.

J. M. HILL.

Permanent address,

Clark and Madison Streets, Chicago, Ill.

\$72 a week. \$12 a day at home easily made.  
Costly outfit free. Address  
TRUE & Co. Augusta, Me.

**Chas. B. Bishop**

as the

**WIDOW BEDOTT,**

supported by

**HAVERLY'S**

**COMEDY COMPANY.**

EN ROUTE.

**Louise Manfred,**

PRIMA-DONNA SOPRANO.

LEADING ROLES IN LIGHT OPERAS.

Address NEW YORK MIRROR.

**MADAME P. A. SMITH,**

THEATRICAL DRESSMAKER.

MODES DE PARIS.

117 WEST TWENTY-EIGHTH STREET, N. Y.

The dresses worn by Adele Belgarde at Haverly's were designed by Mme. Smith.  
All the latest Parisian fashions received at our establishment as soon as issued in Paris.  
Accessories will find it to their advantage to give me a call.

**MISS FANNY REEVES**

AND

**E. A. McDOWELL,**

Address 148 West 25th St.

**BIDWELL'S**

NEW

**ST. CHARLES THEATRE,**

CAPACITY, 3,000.

ELEGANT

**ACADEMY OF MUSIC,**

CAPACITY, 2,000.

THE LEADING AND POPULAR THEATRES  
OF NEW ORLEANS—NO STOCKHOLD-  
ERS, DEAD HEADS OR OTHER  
ENCUMBRANCES.

Managers of combinations desiring time for  
season of 1881-2 will please address  
D. BIDWELL, New Orleans.

**ACADEMY OF MUSIC,**

MILWAUKEE,

WISCONSIN.

The finest theatre in the Northwest, and  
ONLY ONE on the GROUND FLOOR.

Ten modes of egress. Capacity 1,800.

Fully stocked with elegant scenery and all  
else necessary for the proper production of  
all plays, operas, etc. Would like to hear  
from managers of first class combinations  
ONLY. Will either rent or share.

Address,

HARRY DEAKIN,

Lessee and Manager.

**Tabor Opera House,**

LEADVILLE, COL.,

A. T. WELLS, JR. .... Treasurer

P. O. Box 1,900.

**NOW OPEN FOR DATES.**

Will rent the house or play combinations upon  
shares.

SEATING CAPACITY, 800.

PATENT FOLDING CHAIRS.

FINE SCENERY.

Address all communications as above.

**OWENS' ACADEMY OF MUSIC**

CHARLESTON, S. C.

ENTIRELY REFITTED WITH PATENT PERFOR-  
ATED FOLDING SEAT CHAIRS AND  
PATENT HAT RESTS.

The handsomest and most complete theatre  
south of Washington. Possesses all the  
modern improvements, and well stocked with  
scenery, and all appointments of a FIRST-  
CLASS THEATRE.

Business communications must be addressed  
to

J. M. BARRON, Manager.

Charleston, S. C.



\$5 TO \$20 per day at home. Sample  
worth \$5 free. Address  
STINSON & Co. Portland, Maine.

To Managers of  
Attractions

FOR THE SEASON OF 1881-2

I can attend to the ROUTING AND BOOK-  
ING of a few more FIRST CLASS Attractions,  
For this work I possess many advantages  
over any man in America, the principal one  
of which is that I am agent for

FOUR LEADING THEATRES IN NEW

YORK,

THE TWO BEST THEATRES IN PHILADELPHIA,

THE BEST THEATRE IN BALTIMORE

THE OPERA HOUSE IN WASHING-

TON,

ONE OF THE BEST THEATRES IN

BOSTON,

THE BEST THEATRE IN CHICAGO,

THE BEST TWO THEATRES IN ST.

LOUIS,

THE BEST TWO THEATRES IN NEW

ORLEANS,

THE BEST TWO THEATRES IN CIN-

CINNATI,

THE BEST THEATRE IN BROOKLYN,

THE ONLY THEATRE IN WILLIAMS-

BURG,

THE BEST THEATRE IN INDIAN-

APOLIS,

THE BEST THEATRE IN DETROIT,

THE BEST THEATRE IN ROCHESTER,

THE BEST THEATRE IN ALBANY,

THE BEST THEATRE IN TROY,

THE ONLY THEATRES IN SYRA-

CUSE,

THE ONLY THEATRES IN BUFFALO,

THE BEST THEATRE IN CLEVELAND

THE BEST THEATRE IN LOUISVILLE

THE BEST THEATRE IN MONTREAL,

THE TWO OPERA HOUSES IN TO-

RONTO,

ALL THE THEATRES IN TEXAS,

ALL THE THEATRES DOWN THE

COAST; IN FACT,

One Principal Theatre in

Every Important Amuse-

ment Centre in America.

NO OTHER AGENT CAN JUSTLY

CLAIM SUCH ADVANTAGES.

No Other Agent has Important City

Theatre Dates to Fill.

Other agents may offer FOUR WEEKS or

a circuit; I offer FORTY WEEKS, including

ALL the cities and in the BEST theatres.

I am the only middleman that has proved

of equal advantage to both the local and the

traveling manager.

With one exception I have handled no at-

traction in the last three years that has not

had choice dates at one of the best New York

City theatres each year.

I make very little talk, but the record of the

past is the best guarantee of the future.

No manager who has ever done business

with me has changed his base; every year

brings new ones, but none of the old ones

drifts away.

NO CIRCUITS! NO CIRCUITS!

Circuit managers play towns without even

a daily paper, where the rent is \$10, when he

makes money on a \$30 house, and the traveling

manager is a loser to the tune of a hun-

dred.

Will you open your eyes and look upon this

matter as a business affair and not a street

corner conversation? It is thousands of dol-

lars to you, and yet you treat it with the most

supreme indifference.

Do you call this business? Last Summer

Brooks & Dickson booked Aldrich and Par-

losie in Syracuse. Mr. Lebnan ignored the

whole affair; said they had no authority

whatever. When the time came to play

things were—well, guess.

Ask any combination that played the so-

called circuit the present season how they

like it—any one. "It is a shadow, a delusion."

ASK—INQUIRE—INVESTIGATE. After you

have inquired about the mysteries of their

Michigan Circuit ask the following wonder-

fully successful attractions, How is it with

you? Col. J. H. Mapleson,



TO WHOM IT MAY CONCERN.

## Relief of Irkutsk.

This is to notify all proprietors and managers of theatres and opera houses throughout the United States of America and British Canada, that I have, by absolute purchase, secured the exclusive rights to William Denner and Jules Verne's dramatization of

## MICHAEL STROGOFF,

now meeting with such remarkable success at the Theatre Chatelet, Paris, and Adelphi Theatre, London. The construction of the drama, original introductions therein, its mise en scene, situations and business, are all fully protected by existing statutes of the United States, and will be enforced against all infringers upon my rights.

The author's and proprietary rights in

## THE WORLD,

now in preparation at Wallack's Theatre, are also my exclusive property, and will be fully maintained against infringement.

SAMUEL COLVILLE.

## FOR SALE.

THE COMPLETE SCORE AND LIBRETTO OF

## BILLEE TAYLOR,

With permission to play in any city or town in the United States or Canada.

Parties desiring to negotiate for the same may address

AUTHOR.

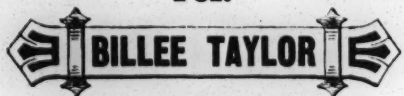
MIRROR office.

## POSTER CUTS

AND

## WINDOW BILLS

FOR



AND

## OLIVETTE.

J. E. JACKSON,

12 &amp; 14 SPRUCE STREET, N. Y.

Care JAS. REILLEY.

To Managers of Legitimate Theatres.

## THE ATTRACTION

for the season of 1881-2 will be

## GEO. H. ADAMS'

## NEW HUMPTY DUMPTY,

Produced with lavish but judicious expenditure.

**SUCCESS DOUBLY ASSURED.**

From the fact that the company will be under the able management of ADAM FORE-PAUGH. Managers address

GEO. H. ADAMS, 204 Varick st., N. Y.

"FUN"—THE WORLD CONTRIBUTES.

TONY DENIER DISTRIBUTES.

## TONY DENIER'S

(Late Fox &amp; Denier's)

## HUMPTY DUMPTY

Pantomime and Novelty Troupe.

THE GREATEST CLOWN.

THE BEST PANTALOON.

THE PRETTIEST DANCING COLUMBINE.

All the best specialty artists, selected from the amusement centres of the world.

GEORGE S. SYDNEY, Business Agent.

FRANK P. HILDRETH, Treasurer.

SPECIAL NOTICE TO COMBINATIONS.

Arch Street Opera House,

PHILADELPHIA, PA.,

Can be rented by the week or night after April 23, '81. Full stock of scenery. Apply to Manager at box office.

THE

## FRENCH TWIN SISTERS

Respectfully state that, "all on account" of a previous contract to again travel with Tony Pastor for the coming season, which commences MONDAY, APRIL 4, they are compelled to close their very flattering engagement at the Standard Theatre, in Billee Taylor, on Saturday evening next.

## Will AUGUST SEIGRIST

communicate with TONY DENIER at once, care National Printing Co., Chicago, Ill., Australian amusement papers please copy.

**SONGS.**—WORDS and MUSIC of any of the latest songs of the day, by mail, for \$5 and 40 cents. T. CARTER, 46 Broome St., N. Y.

## Mercantile Hall,

ALTON, ILL.

Population of city, 18,000, on Chicago and Alton R. R., and St. Louis R. R. Amusements well patronized; first-class troupes always get crowded houses. Hall first-class in every respect, with good ventilation, scenery and dressing rooms. Seating capacity 650. For particulars apply to

LEWIS &amp; DETRICH,

Alton Ill.

## CONROY OPERA HOUSE,

ONEIDA, N. Y.

Under the auspices of

## THE GERRIT SMITH GUARDS.

Lieut. M. CAVANA,

Manager, P. O. drawer 1, 187.

THE ONLY SUCCESSFUL GRAND ENGLISH OPERA COMPANY IN THE UNITED STATES

IS THE RENOWNED

## EMMA ABBOTT CO.

The Best Organized, Most Popular and Successful Lyric Organization Extant.

TERRIFIC SUCCESS EVERYWHERE.

GRAND CHORUS and ORCHESTRA under the direction of Sig. TOMASI-

WETTERELL &amp; PRATT, Sole Proprietors and Managers.

HAS RECEIVED MORE INDORSEMENTS FROM ARTISTS AND MUSICIANS THAN ALL OTHER UPRIGHT PIANOFORTES COMBINED.



IT IS STRICTLY FIRST-CLASS and is the only upright pianoforte ever used as a solo instrument in public concerts by eminent artists.

WAREROOMS:

124 Fifth Ave., New York.

Richardson &amp; Foos,

GENERAL

## JOB PRINTERS,

112 Fourth Avenue,

Near 12th Street, NEW YORK.

NUMBERED COUPON TICKETS A SPECIALTY.

## GREAT

## SOUTHERN MAIL

AND KENNESAW ROUTE.

G. M. HUNTINGTON,

General Eastern Passenger Agent,

308 Broadway, N. Y.

J. C. ANDREWS,

General Southern Agent,

Cor. Camp and Common streets, N. Orleans.

B. W. WRENN, Gen. Pass. Agt.,

THOS. PINCKNEY, Atlanta, Ga.

General Agent, New York.

## EASTERN BUSINESS.

C. H. SMITH, Manager,

Permanent address, 34 School st., Boston.

Managing the largest and most successful season's business ever done through New England.

Playing all the Eastern cities.

Lately resigning the management of the Academy of Music, Fall River; now playing leading attractions there.

Next Summer managing the new Forest Hill Gardens, Fall River; to be one of the most beautiful gardens in America.

## SPECIAL ATTENTION

is called to the fact that I, the undersigned, have closed a five years' contract for the sole and undivided management of America's most charming and promising artist and vocalist, Miss

## Minnie Palmer,

with whom I will commence an extended tour of the world on or about Sept. 1, 1881, with a new play, elegant music, costumes, company and printing. Applications for all necessities solicited. Yours, very respectfully,

JNO. E. ROGERS,

Morton House, New York City.

## Macauley's Theatre

Louisville, Ky.

JOHN T. MACAULEY,

Proprietor and Manager.

Louisville Opera House,

BROOKS &amp; DICKSON,

Proprietors and Managers.

For time and terms please address

BROOKS &amp; DICKSON,

883 Broadway, New York.

My contract with

H. J. SARGENT

being annulled, communications should be addressed

ADELE BELGARDE,

157 East 47th st., New York.

## COLLEGE OF ELOCUTION AND

ACTING, 15 East 14th street, New York.

PROFESSOR PHILIP LAWRENCE (Miss Nelson's only teacher in this country) instructs ladies and gentlemen for the stage, especially as dramatic stars. The "Lawrence Speaker," price \$2, postage free. Pupils can board after May 1 at the Lawrence Dramatic College, near the beautiful Hudson. Hall and stage for acting.

**SATIN DRESSES PAINTED** in original and artistic designs to harmonize with color, material and wearer. Special attention given to gas-light and stage effects. Call on or address CYNTHIA LEONARD, 50 E 9th st.

**\$60** a week in your own town. Terms and

\$60 outfit free. Address

H. HALLETT &amp; Co., Portland, Maine

A SKIN OF BEAUTY IS A JOY FOREVER.

DR. T. FELIX GOURAUD'S

Oriental Cream, or Magical Beautifier,

PURIFIES as well as BEAUTIFIES the SKIN.

Removes

tan, pimples

moth patches,

freckles

and every

blemish on

beauty. It

has stood

the test of 30

years, and is

so harmless

we taste it to

be sure the

preparation

is properly

made. Ac-

cept no

counterfeit

of similar

name. The

distinguished Dr. L. A. Sayre said to a lady of

the haut ton (a patient): "As you ladies will

use them, I recommend GOURAUD'S CREAM

as the least harmful of all the skin prepara-

tions." Also, FORTUNE'S SUBTLE removes su-

perfluous hair without injury to the skin.

MME. M. B. T. GOURAUD,

Sole proprietor, 18 Bond street, New York.

For sale by all druggists and fancy goods

dealers throughout the United States, Cana-

das and Europe. Also found in New York

city at R. H. Macy & Co., Stern Bros., Ehrlich

& Co., I. Bloom & Bro., and other fancy goods

dealers. Beware of base imitations which

are abroad. We offer \$1,000 reward for the

arrest and proof of any one selling the same.

now playing the

PENNSYLVANIA CITIES,

presenting

AROUND THE WORLD

IN EIGHTY DAYS,

with a

CAR-LOAD OF SCENERY

and

An Army of Men and Women,

playing everywhere to

ENORMOUS BUSINESS.

OPEN IN BROOKLYN APRIL 11. Address

C. R. GARDINER,

12 Union square.

Wm. C. Mitchell's

## PLEASURE PARTY

## OUR GOBLINS

Instantaneous and electric success of Wil-

liam Gill's BOOK 2 of THE GOBLIN SERIES,

OUR GOBLINS AT HOME,

with which is incorporated the supreme satire

of the day.

SOCIETY IN A NUT-SHELL,

interpreted by

MR WILLIAM GILL as BENJ. F. COBB and

LITTLE DAPHNE; Mr. Francis Wilson, ec-

centric comedian; Miss Emma Carson, soprano;

comedian; Miss Emma Carson, soprano;

Miss Mira W. Barrie, contralto; Mr. William

Forrester, comedian and tenor; Mr. J. M.

Norcross, basso profundo; Mr. Fred Perkins,

musical conductor.

Park Theatre, Boston, March 14, one week;

Haverly's Brooklyn Theatre, 21st, one week;

Haverly's Fourteenth Street Theatre, New

York, 25th, two weeks.

SEASON OF 1880-81.

THE RIVE-KING

## GRAND CONCERTS

FRANK H. KING.....Manager

A complete ensemble of lyric stars:

Signora LAURA BELLINI, Prima-Donna So-

prano, her first appearance in America.

Past eight years in Italy.

Miss EMMA E. MARZELLA, Contralto; her first

appearance in America.

Mr. GEORGE H. BRODERICK, Basso Cantante,

from Her Majesty's Opera, London and New

York.

Mr. FERDINAND DULCKEN, the celebrated

composer and pianist, Musical Director.

Herr REINHARD RICHTER, violin virtuoso,

Concert Master Imperial Opera, St. Peters-

burg; his first appearance in America; and

Mme JULIA RIVE-KING, America's Greatest

Pianist. Managers desiring dates will

please address

FRANK H. KING

Steinway Hall, New York.

SEASON OF 1881-2.

## FREDERICK B. WARDE,

TRAGEDIAN.

All business communications addressed to

JOHN J. COLLINS,

Manager.

Olympic Theatre, St. Louis, Mo., week of

April 4; Grand Opera House, Cincinnati, week

of April 11.

BERNARD,

LATE WITH BLOOMS,

Begs to inform his friends and patrons that

he has opened a

**DRESSMAKING ESTABLISHMENT**

at No. 63 East Ninth street.

He guarantees a perfect fit at the most re-

asonable prices in the city; also, dresses re-

modeled to new.

## M. B. CURTIS,

THE EMINENT COMEDIAN,

supported by a strictly first-class company, in his inimitable and original characterization of the title role in **GEORGE H. JESSOP'S** new American comedy-drama in three acts,

## SAM'L OF POSEN,

A COMMERCIAL DRUMMER.

A character familiar to all in every-day life, but wholly new to the stage. As SAM'L OF POSEN Mr. CURTIS awakens no memory of that traditional stage personage, "the Jew that Shakespeare drew." On the contrary, he aims to embody the live, restless, quick-witted, affable and irrepressible

Young American Hebrew of the Period,

the recognized fresh Flower of Fashion, the buoyant, spirited Companion, the Expert in Diamonds and the Virtuoso in Finance. The delineation is in the vein of pure comedy throughout, unblemished by vulgarity or by offensive burlesque. In a word, SAM'L OF POSEN is the thoroughbred hero of a sterling romantic comedy of life in the New York of to-day. Managers of leading theatres only may telegraph their open dates to

FRANK CURTIS, Sole Proprietor,

JOHN M. BURKE

PAUL F. NICHOLSON

Care of New Portland Theatre, Portland, Maine.

ROUTE: Savannah, 23, 24; Charleston, S. C., 25, 26; Wilmington, N. C., 28, 29; Norfolk, Va., 30, 31; Richmond, April 1, 2

## SEASON OF 1880-81.

THE YOUNG AMERICAN TRAGEDIAN.

## FREDERICK PAULDING,

Under the management of HARRY C. SMART, supported by the accomplished artist

MISS M. LODUSKI YOUNG,

and the following carefully selected company:

Mrs. J. J. PRIOR, Miss ALICE GREY, Miss EMMA LATHROP, Messrs. HAMILTON HARRIS, L. M. MCCORMACK, FRANK LITTLE, MILTON RAINFORD, RAYMOND HOLMES, FRANK NORCROSS, H. D. GALE, M. L. LEFFINGWELL, JOHN F. DE GEZ, L. M. BURTON, WILLIAM BATTEN, J. L. BARTON.

Repertoire:

HAMLET, FOOL'S REVENGE, MERCHANT OF VENICE, LADY OF LYONS,

Salvati; or, The Silent Man,

an adaptation from the French by WILLIAM SEYMOUR (with new scenery, properties, wardrobe, etc., etc.)

Address all communications to

HARRY C. SMART,

OR C. R. GARDINER,

12 Union Square, N. Y.

## JOHN E. OWENS,

AMERICA'S GREATEST COMEDIAN.